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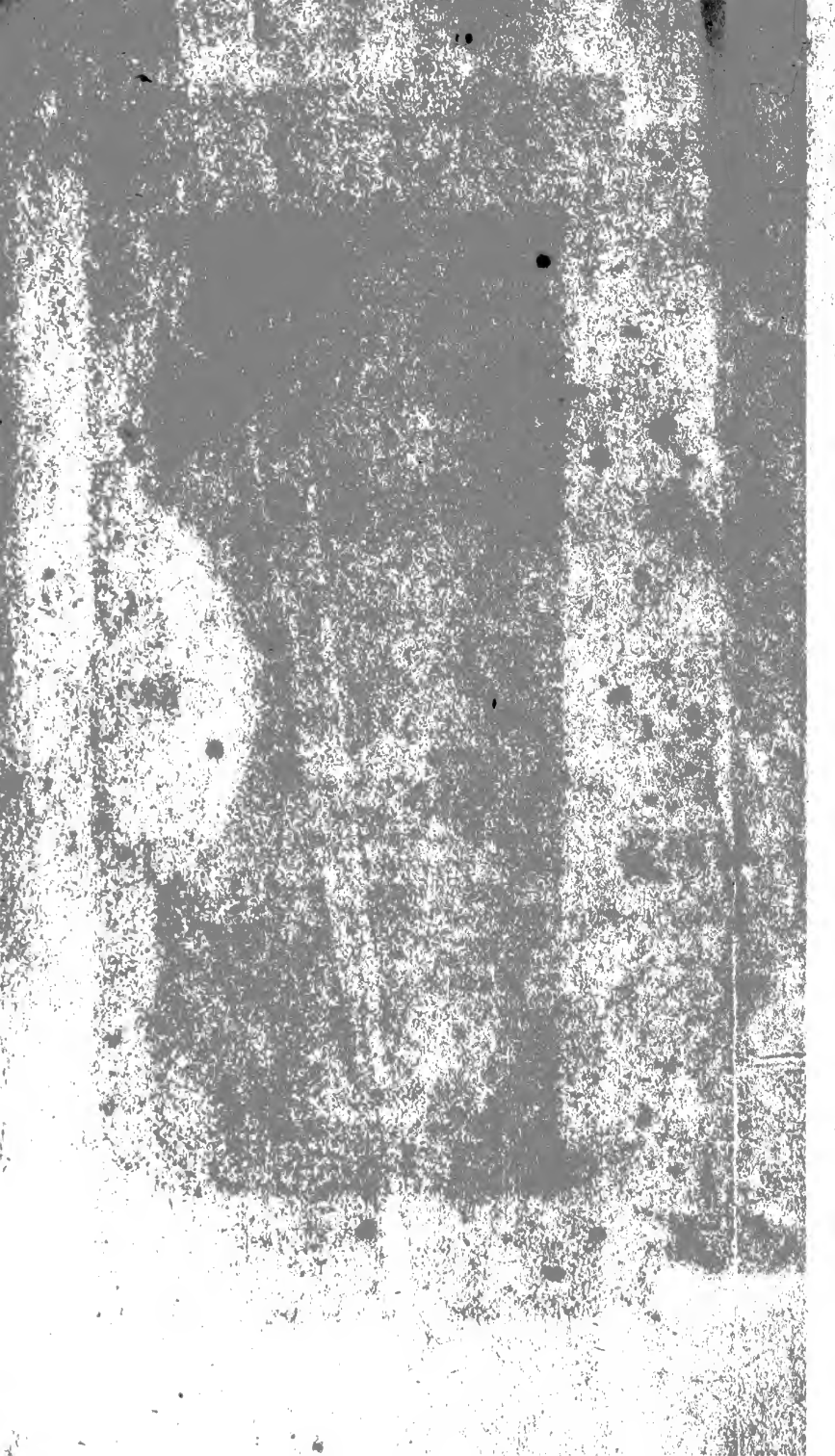
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# MEMOIRS

OF

ANGELUS POLITIANUS,

ACTIUS SINCERUS SANNAZARIUS,

PETRUS BEMBUS, HIERONYMUS FRACASTORIUS,

MARCUS ANTONIUS FLAMINIUS,

and

THE AMALTHEI:

TRANSLATIONS FROM THEIR POETICAL WORKS:

and

*Notes & Observations*

concerning

OTHER LITERARY CHARACTERS OF THE FIFTEENTH AND  
SIXTEENTH CENTURIES.

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BY

THE REV. W. PARR GRESWELL,

Curate of Denton, in Lancashire.

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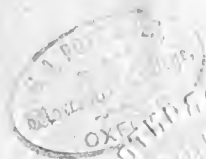
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## PREFACE.



*The interval comprehended between the dawn of learning after a long night of ignorance and barbarism, and the time when it attained its meridian splendour, forms a period highly interesting, no less to the philosophical than the classical enquirer. Its importance has already been fully recognized; and the splendid productions \* of two classic pens, have recently served rather to stimulate than to allay the curiosity of the public.*

*Those distinguished scholars who form the subjects of the following pages, are justly numbered among the brightest luminaries of the fifteenth and sixteenth centuries; and the restoration of letters, which was attended with effects so beneficial to society, is in some degree to be attributed to their efforts and example. It is scarcely necessary to observe, that*  
the

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\* Mr. Roscoe's "*Life of Lorenzo de' Medici*:" and "*Memoirs of the House of Medici*," &c, translated from the French of Mr. Tenhove, with notes and observations by Sir Richard Clayton, Bart." The author had not the gratification of perusing Mr. Tenhove's work before the last sheet of this little volume was in the press, consequently no reference to it occurs in the following pages.

*the authentic particulars of their lives and literary exertions are principally to be drawn in detached and scanty portions, from volumes of rare occurrence, and which lie concealed in situations not always easy of access. If, from the materials which have occurred to the author in his researches, he should appear to have selected too sparingly—his plea is, that he preferred this extreme, to that of entering into a minuteness of detail, which might probably fatigue rather than interest the reader.*

*Of the authenticity of these biographical and literary notices the intelligent reader will form an estimate from the authorities which have been carefully adduced. It could afford little satisfaction to those who desire to exercise their own judgment, to peruse a collection of mere anecdotes unsanctioned by the vouchers of historic truth.*

*Much valuable information respecting these learned men, might probably be obtained from sources which the author has not yet had an opportunity of exploring. “Videlicet hoc illud est præcipuè studiorum genus, quod vigiliis augeat—ut cui subinde ceu fluminibus ex decursu, sic accedit ex lectione minutatim quo fiat uberius.†” He will continue to feel sufficient interest in such a subject, to render him desirous of doing it more justice hereafter, if his present essay should be favourably received by the candid public.*

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† *Ang. Politiani “Miscellaneor. Præfatio.”*

**MEMOIRS,**

**&c.**

PETRI BEMBI IN OBITUM ANGELI POLITIANI.

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While Death exults Lorenzo ! o'er thy bier,  
And leads triumphant the funereal throng,  
High thron'd on sable car ;—his startled ear  
Deep tones pervade of elegiac song.

He turns,—when lo ! a bard, with frenzied air,  
In keenest anguish sweeps the golden strings :  
Wild is the dirge, in strains that breathe despair,  
As thus,—unmindful of himself, he sings :

“ Ye Gods ! could worth commend affliction's cry,  
Could hearts celestial be with pity mov'd,  
Yet had he liv'd, had liv'd his people's joy,  
Our tears accepted, and our suit approv'd.”

Astonish'd, checks his steeds the indignant Pow'r ;  
His rankling breast the deep offence retains  
That Orpheus once could Erebus explore,  
And snatch one victim from his drear domains.

Thou too, presumptuous bard ! he sternly cries,  
With spells harmonious wouldst my realm invade ;  
Perish the hand that thus our pow'r defies,  
And rashly dares recal a fleeting shade.

He said, and gives the wound ; the golden lyre  
As sorrowing, vibrates in the master's hand ;  
So fall'st thou, sweetest of the tuneful choir,  
POLITIAN ! glory of the Ausonian land.



## MEMOIRS,

&c.

## POLITIAN.

ANGELUS POLITIANUS (a) was born July 14th. 1454, at *Monte Pulciano* in Tuscany; and from the name of this town, in Latin Mons Politianus, he derived the surname of Politiano.—His father was a Doctor of the civil law. His name, according to M. Baillet,

was

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(a) This eminent scholar has lately been introduced to the notice of the public with great advantage, in an elegant and judicious work, entitled, "*The Life of Lorenzo de' Medici*," by W. Roscoe, Esq. Many interesting particulars concerning Politian, and his exertions in the cause of literature, are interspersed in that work; a great part of which I have for that reason omitted. Others have been slightly touched upon, with a view to preserve something like connection in my own narrative.



was Benedictus de Cinis or de Ambroginis; for he considers the former as a corruption of the latter.

Politian, who gave early proofs of an extraordinary genius, (b) had the advantage of Christoforo Landino's instructions in the Latin language. His preceptors in the Greek, were Andronicus of Thessalonica, and Joannes Argyropylus. Fortunate in the endowments of nature, and not less so in the exterior circumstances which brought to light the rich resources of his intellectual powers, and exhibited them to the greatest advantage, his abilities, at a very early period of his life, attracted the notice of Lorenzo and Giuliano de' Medici. An Italian poem, (c) the production of his juvenile

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(b) Politian is enumerated by Baillet among his "Enfans célèbres par leurs études." *Jugemens des savans* tom 5. première partie. p. 87. 12<sup>mo</sup>. Amst. 1725.

(c) "Lucas autem Pulcius nobilis poeta novo et illustri poemate equestres Laurentii ludos celebravit. Cæterum Politiani ludicrum equestris pugnae spectaculum quod in gratiam Juliani Medicis scripsit, omnium sententiâ præstantius judicatum est, quod e Græcis atque Latinis delectos flores contineret." *P. Massonus in vitâ Laur. Medicis.*

juvenile pen, in which he celebrated an equestrian spectacle or *Giostra*, wherein the latter bore away the prize, greatly contributed to establish his reputation. — He was thenceforward honoured with the peculiar patronage of the Medicean family; and among the persons remarkable for genius and learning, whom the munificence of Lorenzo attracted to Florence, Politian was seen to shine as a star of the first magnitude.

Having undertaken to teach publicly the Greek and Latin languages at Florence, the celebrity of his name occasioned pupils of the first distinction to resort to him from all parts of Europe. Lorenzo de' Medici confided to him the education of his own children: and in this honourable employment he passed a great part of his life, favoured with the peculiar friendship of his patron, and the society and correspondence of men of letters.

Among the more intimate associates of Politian, was Joannes Picus of Mirandula, (*d*) to whom

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(*d*) This nobleman, termed the Phoenix of his age, youngest son of Joannes Franciscus Picus, prince of *Mirandula* and *Concordia*, was born Feb. 24, 1463. Even in his childhood he is said to have evinced an astonishing quick-

whom are ascribed the literary qualifications  
& premature attainments of another Crichton.

Between

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ness of apprehension and retentiveness of memory. At the age of fourteen, by desire of his mother Julia, who wished him to embrace an ecclesiastical life, he was sent to *Bologna* to study the Canon Law. After he had continued here two years, during which time he drew up a complete epitome of the Decretals, disgusted with so jejune a study, and anxious to gratify his ardent thirst for knowledge, he employed seven years in travelling through the universities of France and Italy, and in hearing and conversing with the most celebrated professors in every branch of science. An impulse of youthful vanity prompted him afterwards to visit Rome, where he proposed nine hundred questions which had respect not only to theology, philosophy, humanity, and every other branch of the more general learning of the times, but also to the abstruse systems of the earliest Grecian and Oriental philosophers;—the mysteries of the Cabala,—magic, the absurdity and impiety of which he asserted,—judiciary astrology, and the rest of the occult sciences, causing them to be published through the different universities of Europe, with offers to defray the expence of the journeys of such as chose to repair to Rome, to dispute publicly with him on these subjects. Such an astonishing display of youthful erudition did not fail to excite the envy of many, who first attempted to wound the reputation of Pico by the shafts of ridicule; but finding these ineffectual, selected thirteen of his theses, which they declared to be of an heretical tendency. This charge gave a new occasion to the display of the prodigious intellectual powers of the accused; who completed in twenty days an elaborate apology, abounding with multi-

Between these eminent scholars there was a strict attachment, and a friendly communication

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furious and profound erudition, in which he completely refuted the accusations of his adversaries. But though Picus remained at Rome a whole year, the proposed disputations never took place. INNOCENT VIII. persuaded that the agitation of such questions might be attended with danger, interdicted the discussion, and ordered them to be suppressed. Picus himself, we are assured, on mature reflection concurred in this opinion; and afterwards condemned the vanity which had prompted him to such unprofitable speculations: acknowledging that the calumnies of malevolence had happily led him to the discovery of his real errors. The oration he had composed, and intended to have recited on this occasion, is still preserved. We are told that Picus actually combined, in his own talents for disputation, all the subtilty, vigour, dexterity, and profundity, which had signalized any of the schoolmen in particular; and that an instance of his amazing powers in this exercise was once displayed, on a public occasion, at Ferrara, at the pressing instance of Ercole d' Este, the duke, his friend and relation. But Picus had by this time formed a settled distaste for these public disputations; which, he affirmed, being no farther useful than to display the skill of the mere logician, were unworthy of the Philosopher. He was profoundly versed in the writings of the schoolmen; but among these Aquinas was his favourite: whom he termed "*Splendor theologiæ*;" and an ingenious vindication of these authors may be found in a letter of his to Hermolaus Barbarus, *inter ep. Politiani lib. ix. ep. 4.*

To an accurate knowledge of the Greek and Latin, Picus

cation of studies. “You enjoy,” says one of his learned correspondents, (1) “the society of  
of

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added a critical acquaintance with several of the Oriental tongues: but that he understood twenty two languages before his twenty-first year, as some assert, is not corroborated by the testimony of his nephew and biographer. Such was his general acquaintance with the sciences, that those who heard him converse on any one in particular, would suppose that to have been the peculiar object of his study. As a poet he distinguished himself by his productions both in the Latin and Italian languages. He was skilled in music, and was himself an admired composer in that art. But in the latter part of his life his attention became almost wholly absorbed in theological inquiries: and he was wont to extol the eloquence of St. Paul above that of the most admired writers of antiquity. He expended from time to time no less than seven thousand gold crowns in the purchase of rare and valuable books; and so intense was his application to his studies, that he was with difficulty prevailed on to pay the least attention to his secular concerns. He steadily refused even the highest ecclesiastical dignities. His moral qualities are highly spoken of. His charity bordered on profusion; and his piety rose to a pitch of venial enthusiasm:—for we are told he not only practised the austerities enjoined by an unenlightened church, but had actually at one time resolved to dispose of all his property in charitable donations, and to travel from place to place, “*crucifixo munitus, exertis nudatisque pedibus,*” as a preacher of the gospel.

Picus having transferred his hereditary possessions at

(1) *Nic. Leonicens Ang. Pol. lib. ii. ep. 3.*

of Picus, our dear and never sufficiently to be commended prince:—by means of whose instructions, you will soon attain to the same pre-eminence in wisdom, which you already possess in oratory and poetry. Did I not highly esteem you both, and feel myself so much indebted to you, I should envy your good fortune, who have the happiness of thus pursuing your philosophical inquiries in honourable leisure: and that too, in the most flourishing state of Italy, and under Lorenzo de' Medici, and Piero his son, the most distinguished patrons of learning and virtue of the age. Happy should I think myself to be accounted worthy of participating in your studies. If circumstances

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*Mirandula* and *Concordia* to his nephew, occasionally resided at Ferrara: but his favourite residence was at Florence: not more for the amenity of the situation than for the sake of that literary society which he found there: and it is admitted that beyond others, he was attached to Politian and Ficinus. He died of a contagious distemper, at Florence, Nov. 17, 1494, at the early age of thirty-two years. *Vid. vit. ejus a Joan. Francisco, nepote ejus script.—prefixed to his works.*

The following epitaph has been assigned him.

*Joannes jacet hic Mirandula! cætera nôrunt  
Et Tagus, et Ganges, forsân et Antipodes.*

stances would permit, I should rejoice to live and die with you."

The Platonic philosopher, Marsilius Ficinus, (e) completed this literary triumvirate.  
 Politian

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(e) Marsilius Ficinus, a native of Florence, born October 19, 1433. He experienced in a high degree the patronage of the Medicean family, and especially of Lorenzo. He translated the works of Plato; and contributed much by his labours to the elucidation of his philosophy. The epistolary correspondence of Ficino and Lorenzo, tends to exhibit the latter in a pleasing light, both as a philosopher and a man of letters. Ficinus died at his villa at Careggi, near Florence, an. 1499.

Politian concludes one of his letters to Ficinus, with an invitation, in the following terms. "Your own villa at Careggi, must be disagreeable from the heat at this season of the year. Do not think lightly of our rural abode at Fiesole; where we have abundance of water; while from the lowness of its scite we are sheltered from the sun, and always enjoy a refreshing breeze. Retired as is the villa itself, it commands the whole city. Notwithstanding the populousness of the neighbourhood, I live here in that solitude which is always grateful to those whose object is retirement. Here too you may promise yourself a double gratification: for Picus often steals unexpectedly upon me, out of his own plantation, and conducts me from my concealment to sup with him. You know what kind of a table he keeps, oeconomical but elegant;—and enlivened by his wit and chearful con-



Politian acknowledges the advantages he had received from the conversation of these  
 versation. Nevertheless consent to be my guest. You will not find a worse table; and perhaps will meet with better wine:—for in that article I do not mean to yield the palm to Picus himself.” *Pol. Ep. lib. xi. ep. 14.*

It is worthy of remark, that this very learned and profound Platonist, “*Pater Platonica familia*”—(*Pici epist. Ficino, apud Ficini Ep. lib. viii.*) was on some occasions the dupe of his own belief in judiciary astrology. *Lib. vi. Epistolarum, p. 803. Operum vol. 1,* a singular letter of his to Lorenzo may be found, warning the latter to be upon his guard against certain dangers, by which he is threatened from the then present aspect of the stars. “*Hodie Laurenti, atque cras caveto tibi. Mars enim sub Capricorno tuo ascendente percurrrens, quadrato aspectu hodie quidem Saturnum, cras vero solem videtur aspicere. Præterea Saturnus ipse ascendentis tui dominus nondum solis radios priores evasit, &c.*” He adds, that he had waited on him some days before, with a design of giving him earlier notice of this impending danger; but on reflection, thought it best to defer the intelligence to the last moment, in order to shorten the period of his sufferings from the apprehension which it must unavoidably occasion.

It appears from a letter of his to Picus, that he occasionally suffered in no small degree, from his own personal apprehensions on the like account. The angry appearance of the heavenly bodies had deterred him from paying his usual visits to Picus. We discover, that in

these eminent men, "*diu catechumenos in philosophia vester sum.*" (2) A friendly distribution of studies was afterwards made among them. To Picus, were assigned theological subjects; to Ficinus, his beloved Plato; while Politian undertook publicly to explain the writings of Aristotle. (3)

To the kindness of Lorenzo, he had been indebted for his education. (4) The same kindness,

the struggle betwixt fear and inclination he had actually twice set out, and turned back as often; not being able to collect courage enough to pursue his walk. "*Quod mense superiore tardior admodum quam solem ad te accesserim in causâ sit Saturnus mense etiam superiore retrogradus, postquam ipse ex Capricorno solem in Tauro per Triangulum coepit aspicere. Quod autem heri, bis ad te, et manè et vespere proficiscens, bis retuli pedem, si qua apud superos culpa est, in culpa sit Jupiter,—heri namque incoepit Jupiter retrogradarius esse, &c.*" (*Ficini Ep. Jo. Pico Mirandulano, lib. viii.*) Picus who it is well known, was not addicted to this superstition, by a delicate and ingenious play upon words, rallies the astrologer while he compliments the man. See his letter, *inter ep. Ficini lib. viii. Operum tom 1.*

(2) *Lib. x. ep. 14.*

(3) *Ibid. et lib. xii. ep. 5.*

(4) *Lib. ix, ep. 1. et lib. x, ep. 1. See also Roscoe's Life of Lorenzo de' Medici.*

kindness had early procured him the citizenship of Florence; placed him in easy and affluent circumstances; probably conferred on him the secular priory of the college of *S. Giovanni*, which he held; and on his entrance into clerical orders, appointed him a canon of the cathedral of Florence. (*f*) He generally resided under the same roof with his patron: and was intrusted with the care of his manuscripts which he assisted in collecting; and the arrangement of his extensive library. Lorenzo took a peculiar pleasure in his society, and honoured him with his unreserved friendship.

The writings of Politian furnish us with the

(*f*) *Ad Laurentium pro sacerdotio accepto in templo Divi Pauli, cum adhuc sub iudice lis est.*

Gratatur Laurens venienti nuper in urbem  
 Quantum hominum totâ vivit in urbe, mihi.  
 Atque omnis taceam studium quos copulat, aut tu,  
 Quosque vetus nobis vinxit amicitia;  
 Caupo, auceps, lanius, pistor, cocus, institor, urgent  
 Hinc me unguis tactu fartor, at inde cocus.  
 Hic me veste trahit: hinc basior, inde salutor:  
 Occurro his vultu, lumine, voce, manu.  
 "Gratamur Paulum, quod habes," vox omnibus hæc est,  
 "Non habeo Paulum," dico.—"Quid ergo?" "Nihil."

*Inter Polit. Poemata.*

the most pleasing and satisfactory evidence, respecting the confidence to which he was admitted by his illustrious benefactor. From them, also, much accurate information may be obtained, with regard to the temper and character of the one, and the other, in scenes, and on occasions, when the human disposition displays itself in its native colours, untrammelled by forms, and unrestrained by disguise. The following sportive effusions of Politian's pen, if not otherwise of importance, deserve to be ranked among testimonies of this nature.

*Ad Laurentium Medicem.*

Cum referam attonito Medices! tibi carmina plectro,  
 Ingeniumque tibi serviat omne meum,  
 Quod teger attritâ ridet plebecula veste,  
 Tegmina quod pedibus sint recutita meis:  
 Quod digitos caligæ disrupto carcere nudos  
 Permittunt cælo liberiore frui:  
 Intima bombycum vacua est quod stamine vestis,  
 Sectaque de cæsâ vincula fallit ovæ.  
 Ridet, et ignavum sic me putat esse poetam,  
 Nec placuisse animo carmina nostra tuo.  
 Tu contra, effusas toto sic pectore laudes  
 Ingeris, ut libris sit data palma meis.  
 Hoc tibi si credi cupis, et cohibere popellum,  
 Laurenti! vestes jam mihi mitte tuas.

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While to your praise I consecrate my lyre,  
 With all the zeal devotion can inspire,

The croud deride my vest grown old and bare,  
 My slippers sol'd with oeconomic care,  
 My time-worn hose, where recent chinks betray  
 Their slender texture, and admit the day :  
 My tunic too;—decay'd by length of years  
 Its silken warp, nought but the woof appears.  
 "Sloven"! they cry—"nor think Lorenzo deigns  
 Thee to admire, or listen to thy strains."  
 —Nathless your suffrage still exalts my lays,  
 And crowns my temples with the tuneful bays.  
 To check these sceptics,—still to doubting prone,  
 Replace my suit, Lorenzo! with your own.

*Ad eundem gratiarum actio.*

Dum cupio ingentes numeris tibi solvere grates,  
 LAURENTI! ætatis gloria prima tuæ,  
 Excita jamdudum, longo mihi murmure tandem  
 Astisit argutâ Calliopeia lyrâ.  
 Astitit, inque meo preciosas corpore vestes  
 Ut vidit, pavidum rettulit inde pedem :  
 Nec potuit culti faciem dea nosse poetæ,  
 Corporaque in Tyrio conspicienda sinu.  
 Si minus ergo tibi meritas ago carmine grates,  
 Frustrata est calamum diva vocata meum.  
 Mox tibi sublato modulabor pectine versus,  
 Cultibus assuerit cum mea Musa novis.

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Anxious to pay the thanks your bounties claim,  
 LORENZO! glory of the Tuscan name,  
 See at my call, Calliope appear !  
 Her lyre's shrill warblings strike my listening ear.  
 She stood confest;—but gaz'd with wild surprize,  
 Nor knew her poet in his gay disguise.

The purple glare,—the rustling of brocade,  
 Startled each sense; and quick she fled, dismay'd.  
 Since, oft invok'd, she illudes my feeble lay,  
 Nor aids, the debt of gratitude to pay:  
 Excuse the strain, and reconcil'd e'er long,  
 The tuneful maid shall prompt a nobler song.

He seems to have increased in favour with his patron, in proportion to the numerous testimonies of esteem and admiration which he received from his learned contemporaries. In one of his letters to Donatus, (5) he thus expresses himself: “Lorenzo perused your letter; and although he always esteemed me beyond my desert, yet since the perusal of it, I cannot help observing that he seems to think more favourably of me, and caresses me more than before. —When your avocations will permit, write I entreat you, now and then to your friend; under the conviction that you are conferring on me, not merely the obligation of a letter, but stipends, titles of honour, ecclesiastical preferments, and, in a word, all the conveniences of life. For these things I am indebted to the unceasing kindness of Lorenzo: who seems inclined to augment his favours,

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(5) *Lib. ii. ep. 13.*

favours, in proportion to the progress I make in the esteem of such as you: the true and respectable judges of learning and merit."

The subsequent letters are farther illustrative of the confidential nature of that amity which subsisted between Lorenzo and Politian; while they serve to place the writers in no uninteresting point of view.

*Laurentius Medices, to Ang. Politianus.* (6)

"By your letter of which Michelotius is the bearer, you inform me of the indifferent state of the health of my little boys. — The news gave me that concern which might be expected in an affectionate parent. Indeed you foresaw this, and have endeavoured to fortify my mind with so many arguments, that, I fear, you entertain no very favourable opinion of my fortitude. Though I know this solicitude is to be considered as a proof of the excess of your affection for me, yet I confess, it gave me more concern, than any tidings of my children's indisposition could have done. For though they form a part as it were of the substance  
of



of a parent, yet a distempered mind is a misfortune that more nearly affects him than the illness of children. They who possess health and vigour of mind, are above the reach of exterior calamities: but if the mind be weak and disordered, there can be no port so sheltered from the stormy billows of fortune, no sea so tranquil, no warfare so easy, but it will be liable to be agitated and perturbed. And do you then really think me of a temper so imbecile, as to be discomposed by such an event?—But admitting myself to be naturally so constituted, as to be the sport of my own passions,—yet I have surely learned constancy by long experience. I have already known what it is to bear not only the sickness, but the decease of my children. My own father, taken away by a premature dissolution, left me in my one and twentieth year, so exposed to the assaults of fortune, that life became irksome to me. You ought therefore to conclude that experience has given me that fortitude, which nature denied. In your letter to Michelotius, you manifest no small distrust of my firmness of mind:—in that you address to me, you highly extol my virtues and mental endowments. Is there

there no contradiction in this? Either the one is untrue,—or you want, yourself, that magnanimity, the want of which you seem to discover in me. You withhold from me the intelligence which you communicate to Michelotius;—as if the information became, in so doing, less your own:—and you supposed the mode of communication would give me more pain than the tidings communicated. But I would not, by enlarging on trifles, fall into the error I impute to you:—nor seem, in the same letter, to despise such things, and multiply words about them. If any thing I have now written appear captious or severe, you will overlook it, for the sake of my known affection for you,—and because it is usual for us to be more fluent in abuse than commendation. I truly rejoice to hear that our Julianus applies diligently to his studies: my congratulations to him; and thanks to you, for exciting in him this disposition.—As you have already kindled in his breast a love of letters, still I entreat you, do all in your power to stimulate his diligence, and engage him to persevere.—I shall speedily rejoin you, and make one of the party with  
you,

you, in the delightful walks of science. Adieu." *From Pisa. Apr. 1477.*

*Angelus Politianus to Laur. Medices. (7)*

It was not from any doubt of your constancy or discretion, that I addressed the letter concerning your children's indisposition to Michelotius, rather than to you:—but because I was apprehensive it might appear indiscreet in me, to communicate disagreeable intelligence at an improper moment. For the post often delivers letters abruptly; and the secretary seizes on any accidental interval to present them. It was expedient I should thus testify my respectful consideration for Laurentius Medices:

*"Cui male si palpère, recalcitrat undique tutus."*(8)

Nor is there any thing inconsistent in my reverencing you on the one hand, and extolling you on the other: for I venerate you on that very account, because I deem you worthy of the highest praise. These gentle reproofs of yours, are so far from giving me pain, that they serve only to render your kind attentions more pleasing. Julianus,—your brother indeed,—nay in the estimation of men of letters, your other self,

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(7) *Lib. x. ep. 6.*

(8) *Hor.*

self, is to admiration, his own encourager in literary pursuits,—and his own instructor. Nothing is wanting but your presence, to compleat our happiness.

*Angelus Politianus to Laurent. Medices. (9)*

“Baptista Leo, (g) a Florentine, of the noble family of the Alberti,—a person who combined

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(g) *Leo Battista Alberti*, distinguished no less as a scholar, than as an artist, was born 1404. While he studied at Bologna, he composed at the age of twenty, a latin comedy, which he entitled “*Philodoxios*,” and having published it as a newly discovered work of *Lepidus*, an ancient comic poet, succeeded in imposing it as such on the learned of those times. What is yet more extraordinary, even in the following century, a descendant of *Aldus Manutius*, having met with it in MSS—and alike ignorant of its former publication, and the purpose it was intended to serve, printed it again at Lucca, A. D. 1588—still taking it for a precious remnant of antiquity: as appears from the epistle dedicatory addressed by him to *Ascanius Persius*:—“*Lepidam Lepidi, antiqui comici, quisquis ille sit, fabulam ad te mitto, eruditissime Persi:—quæ cum ad manus meas pervenerit, perire nolui; et antiquitatis rationem habendam esse duxi, &c.*”

Lorenzo de' Medici, the true Mæcenas of his age, says du Fresne, with a view to pass the sultry season more

(9) *Lib. x. ep. 7.*

combined exquisite taste, with a highly cultivated understanding, and profound erudition,

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agreedably, having assembled some of the most eminent literary persons in the grove of *Camaldoli*, amongst whom were *Marsilio Ficino*, *Donato Acciajuoli*, *Alamanno Rinuccini*, *Christoforo Landino*, and *Leon Battista Alberti*;—and the conversations turning on such topics as might be expected—the latter in several learned discourses satisfactorily proved, that under many of the fictions of the *Æneid* the sublimest mysteries of philosophy were concealed: and that Virgil was in reality a philosopher, in the disguise of a poet. The substance of his discourses on this occasion, was recorded by *Landino*, and published in his work, entitled “*Disputationes Camaldulenses*.” *Alberti*, we are told, was the first to free architecture from the barbarisms of the Gothic ages, and to restore it to its ancient purity: hence he was denominated the “*Florentine Vitruvius*.” He was the author of various works of satire and pleasantry:—among which his “*Momus*” written in Latin, and twice printed at Rome in the same year, 1520, is particularly distinguished. He also composed a small volume of fables, which for originality of invention are said to vie with those of *Æsop*. He was likewise the first to adapt his native language to the measures of Latin poetry, of which the following specimen is preserved:

*Questa pur estrema miserabile pistola mando*

*A te che spregi miseramente noi, &c.*

See his life by *Rafaelle du Fresne* prefixed to *Leoni's* ed. of his architecture, &c. in fol. Lond. 1726.—Also *Vasari*, and *Roscoe's* Life of *Lor. de' Med.*

dition, besides various other valuable compositions with which he has obliged posterity; wrote ten books on architecture, which he had corrected for publication; and intended to inscribe to you; but was prevented by death. His brother Bernardo, a discreet person, and much devoted to you, desirous at the same time of paying the respect due to the memory and will of the deceased, and to your merits, has caused the work to be transcribed and bound, and presents it to you; wishing me to say something in favour of the gift, and of the author. This however I was desirous to decline, that I might not detract from the praises due to so finished a work, and so distinguished a person, through want of ability. The work, on being perused, will recommend itself. To do justice to the author, neither the confined limits of a letter, nor poverty of expression on my part will permit. He was one who left unexplored no branch of science: and it remains undecided whether he has most excelled in his prose or poetical compositions:—and whether his language possesses more dignity or elegance. So well had he studied the remains of antiquity, that he has investigated and exemplified every ancient system

system of architecture. He is also not only the discoverer of a great variety of curious mechanical inventions, but has furnished admirable designs for edifices; and was himself esteemed an excellent painter and statuary. Yet so accurate was his knowledge in all, as few attain to in single branches of these arts. But of such a person, as Sallust said of Carthage, "I deem it better to say nothing than not as much as I ought."—I wish you, Lorenzo, to give the volume a conspicuous place in your library; to peruse it with attention; and cause it to be published. It is well deserving of general perusal. The patronage of literature, neglected by others, depends solely upon you."

The munificence of Lorenzo to learned men, and his own devotedness to letters, have been justly celebrated; and Politian does not omit, on proper occasions, to pay him the tribute of praise he so well deserved. He speaks of him as almost the only person of influence who, "amidst the extreme darkness of the age, had dared to hope for light."(10) He highly extols his acuteness

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(10) *Lib. iii. ep. 6.*



ness in disputation, his accuracy of discrimination, his wit and eloquence, knowledge of history, and general acquaintance with the sciences; in none of which he was inferior to the most accomplished men of those times. “He is,” says he, “the Mæcenas of his age:—and like the Roman Mæcenas, assists men of genius and erudition, with his advice, his wealth, and personal exertions. Himself a man of letters—he relieves, cherishes, maintains, and loads with benefits, the learned of every description.”(1) In the concluding part of a letter to another of his correspondents, Politian expresses himself in the following terms.—“I shewed yours to Laurentius Medices, who smiled, as I related to him the whole deception. He found great fault with me, that I did not bring you and your friend, by force, if necessary, to his palace; that you might at your leisure examine the gems and antique vases in his possession, in which you said you took a pleasure. I observed in reply, that neither I, nor Hercules himself could be supposed a match for two.

Be

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(1) *Lib. xi. ep. 25.*

Be assured, he esteems you both; and is desirous to encourage studies of this nature. Indeed he seems formed by birth, education, and habit, for every thing noble, every thing praise-worthy: and is in my opinion, a no less deserving object of your curiosity, than those gems and vases of which you first desired, but afterwards chose to decline the inspection.”(2)

Of the state of learning in general, in the early part and middle of the fifteenth century, Hermolaus Barbarus (*h*) gives his

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(*h*) Hermolaus Barbarus, a Venetian of noble descent, and an eminent literary character, born May 21, 1454. “*Verè magnus et divinus homo*,” says Erasmus (*Ciceroniano*) *qui raræ literaturæ castissimos mores adjunxit; nec minus vitæ innocentiam quam doctrinæ præstantiam enituit.*” He was an author at eighteen. Being sent on an embassy by the republic of Venice to Innocent VIII, he was nominated by the latter to the patriarchate of Aquileia: an office which he accepted without the permission of the Venetian senate; and in contradiction to a law, which expressly forbade a minister of the republic to assume clerical orders, or accept any ecclesiastical dignity, without its special leave first obtained. Refusing to abdicate his new dignity, he fell under the

his opinion in these terms: "*Literis et bonis artibus herculè succurrendum est: ruinosis et nutantibus brevique casuris: nisi per solertissimos homines ope summâ prospiciatur.*"(3) Politian in his reply, wishes only for ten such coadjutors as Hermolaus, and declares he should not then despair of vindicating Grecian and Latin literature, from their present state of degradation and barbarism.(4).

Writing to Leonicensus, (i) Politian says,  
 " I have

severe displeasure of his country. His goods were confiscated; and his father Franciscus, who held the second station in the government, involved in his disgrace. Hermolaus resided at Rome in a state of exile, and it is said of miserable dependance; and at length died of an epidemical disease in 1494. He left Latin versions of some of the books of *Aristotle*: of *Dioscorides*, &c, "*Castigationes Plinianæ*:" and "*in Pomponium Melam*:" Poems: and a great variety of other works.

(i) Nicolaus Leonicensus, a native of Vicenza, was born A. D. 1428. He filled the chair of professor in medicine, philosophy, and classical learning at Ferrara, with the greatest reputation, for more than sixty years. This celebrated man, who had to struggle with a dangerous infirmity during the first thirty years of his life,

(3) *Lib. i. ep. 9.*      (4) *Lib. i. ep. 10.*

“ I have lately perused your excellent translation of the commentaries of Galen into the Latin language. It will doubtless prove of real service to posterity: but of our own age, I dare not yet cherish a hope. Such is the force of those prejudices which at present render men blind to their true interest, that they would pertinaciously plead for the use of the acorn, even after the discovery of corn: “ *Glandem defendant repertis frugibus.*”—Not unlike that Gryllus, with whom Ulysses reasons, in Plutarch, who cannot be prevailed on by any arguments, to consent to relinquish the brutal form into which he had been metamorphosed by Circe, and reassume the human shape.”(5)

It

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passed the remainder of his days, to the advanced age of ninety-six, in perfect health, and the complete enjoyment of his mental powers: which is attributed to his simplicity of manners, strict temperance, and great equability of disposition. He died A. D. 1524. The senate of Ferrara honoured his memory with a monumental inscription, declaratory of his learning, virtues, and eminent literary services. (*See Dict. Histor. de la Médecine par M. Eloy.*) His works which are numerous have respect principally to medicine and natural history.

It was however, at this period, that the arts and sciences began gradually to revive and flourish:—philosophy, “to be freed,” to use the expression of Antiquarius, “from the dust of barbarism,”(6) and criticism to assume a manly and rational appearance.—The more immediate causes(7) which brought about these desirable events, were, the arrival of the illustrious Grecian exiles in Italy;(k) the discovery of ancient manuscripts;

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(k) The fate of Greece, once the seat of science and the muses, is thus deplored by a German poet of the 16th century.

Proh scelus ! e Scythicis egressa paludibus, ausu  
 Effera gens,—campis impune vagatur in illis,  
 Hospitium musarum, ubi Athenæ dulce vigeant:  
 Ducere læta choros nympharum ubi turba solebat,  
 Arva quatit sonipes, falcato et acinace fulgens  
 Dira cohors, armis coit, agmina conscia jungens.

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O crime ! what desolating hordes defile  
 Thy learned shades, and tread that classic soil !  
 Where Athens stood, the muse's lov'd abode,  
 And the light nymphs in choral dances trode,

(6) *Lib. iii. ep. 21.*

(7) *Roscoe's Life of Lorenzo de' Medici.*

scripts; establishment of public libraries, and seminaries of education; and especially the

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While to barbaric hoofs thy plains resound,  
Its pale gleam throws the scymetar around.

*Joan. Albini Saxonis de mutationibus regnor. poema; vid. Delitias Poetar. Germanor. Francof, 1612.*

Constantinople was taken by the Turks, A. D. 1453.—Among the learned Greeks who found an asylum at Florence in the protection of Cosmo de' Medici, were Demetrius Chalcondyles, Joannes Andronicus, Constantius and Joannes Lascaris, &c. The Laurentian library at Florence, which singly, comprized treasures of learning, found its commencement in the zeal of Cosmo de' Medici. It was enriched with many valuable additions by Piero the father of Lorenzo; and compleated by the latter: of whose ardour in forming this collection, Leonicensus writing to Politian, (*Epist. lib. ii. ep. 7.*) says, "*Missis per universum terrarum orbem nuntiis in omni disciplinarum genere libros summa ope conquirat: nulli sumptui parcat, &c.—audivi, te referente, vocem illam præclaram ex Laurentii ore prodiisse, optare tanta sibi abs te ac Pico nostro ad libros emendos præstari incitamenta, ut tandem deficientibus sumptibus totam suppellectilem oppignerare cogatur.*" An eager spirit of enterprize for the recovery of ancient MSS. had characterized the earlier part of the 15th century. Poggius had the good fortune to discover a perfect copy of Quintilian in the monastery of S. Gall:—an event of which he gives the following account, in a letter to a friend written from Constance, and dated Dec. 16, 1416. (*Vid. Menage, Anti-Baillet.*) "*Est autem*

the invention of printing. No branch of science was cultivated with greater ardour than

monasterium S. Galli prope urbem, hinc millia passuum viginti. Itaque nonnulli, animi laxandi, et simul perquirendorum librorum, quorum magnus numerus esse dicebatur, gratiâ, eo perreximus.—Ibi, inter confertissimam librorum copiam, quos longum esset recensere, Quintilianum comperimus, adhuc saluum et incolumem, plenum tamen situ et pulvere squalentem. Erant enim non in bibliothecâ libri illi; ut eorum dignitas postulabat; sed in teterrimo quodam et obscuro carcere: fundo scilicet unius turris, quo ne capitales quidem rei damnati retruderentur.”—Landinus in a poem “*de laudibus Poggii*” (*Carmina Illust. Poet. tom vi. p. 118.*) alludes to this, and other similar discoveries of the same person:

“ Illius ergo manu nobis doctissime Rhetor  
Integer in Latium Quintilianæ redis.  
Illius atque manu divina poemata Sili  
Italicis redeunt usque legenda viris.  
Et ne nos lateat variorum cultus agrorum,  
Ipse Columellæ grande reportat opus.  
Et te Lucreti, longo post tempore, tandem  
Civibus et patriæ reddit habere tuæ.”

Leonardus Aretinus in a letter to Poggius also alludes to MSS. of other Latin authors recovered by the latter. A number of orations of Cicero in particular, are said by his means to have been brought to light.

Eminent scholars were at various times encouraged to make voyages into the east, with a view to the discovery

than classical literature: under the peculiar patronage of Lorenzo, and of some of the chiefs of other states in Italy, who imitated his liberality, eminent scholars engaged with incredible ardour and diligence, in collating manuscripts, and ascertaining the genuine text of Greek and Latin authors; explaining their obscurities, illustrating them with commentaries, translating them into various languages, and imitating their beauties.

The "*Miscellanea*" of Politian, (l) first published

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and purchase of ancient Greek authors. We are told Joan. Aurispa arrived at Venice A. D. 1423, with 238 MSS. amongst which were the works of Plato, Proclus, Plotinus, Lucian, Xenophon, Arrian, Dio, Diodorus Siculus, Strabo, Callimachus, Pindar, Oppian, Orpheus, &c. Johannes Lascaris was engaged by Lorenzo on a similar expedition, and returned with 200 MSS. but not till after Lorenzo's death. The latter employed men of erudition to make frequent excursions through Italy, &c. with the same view: and on such errands it is said Politian himself was at intervals engaged. See Mr. Roscoe's *Life of Lor. de' Med.*

(l) Politian inscribes his "*Miscellanea*" to Lorenzo de' Medici; at whose request they were published. "*Cum tibi superioribus diebus Laurenti Medices; nostra hæc miscellanea inter equitandum recitaremus; delecta-*



published at Florence, A. D. 1489, were every where received with the greatest applause. They were compared by the learned to the "*Noctes Atticæ*" of Aulus Gellius. (8) In consequence of the publication of them, he received letters from all parts, full of kindness and congratulation. "*Nec plures Jasoni et Cadmo, satu dentium nati sunt hostes,*" (says the author himself) "*quam mihi, satu Miscellaneorum nati amici.*" (9)

"Nor think," says Guarinus, "that letters are the only instruments of your praise. Still more for your honour, are those sentiments, which silently arise in the breasts of all lovers of polite literature, on perusing the work. In public too, every individual speaks of you in the handsomest terms; applauds your erudition, and loads you with praises. Regardless of the expence, each purchases

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*tus arbitror novitate ipsâ rerum; et varietate non illepidâ lectionis, hortari cœpisti nos ut unam saltem ex eis centuriam (nam centenâ libri singuli capitibus explicantur,) publicaremus."*  
*Ad Laur. Med. Præfatio.*

(8) *Lib. iv. ep. 12.*

(9) *Lib. iv. ep. 5*

purchases your “*Miscellanea*,” which he considers as a treasure of knowledge, and carries home with exultation. These are genuine acknowledgments of your erudition, in which there can be no deceit.”(1)—“ I find in the “*Miscellanea*,” says Leonicensus, “ not only much information that conduces to the understanding of the ancient poets and orators, but also various passages of medical and philosophical writers ingeniously illustrated ; and placed in a clearer point of view by you, than by any other writer.”(2)

It is thus that Jacobus Antiquarius, writes to Politian on the same subject.(3)—“ Going lately, according to my custom, to one of the public offices at Milan : I found several young men who are employed there, neglecting the business of the state, and deeply engaged in the perusal of a book, the leaves of which had been distributed among them.—I enquire what new work is come abroad.—They answer, “ the Miscellanies of Politian.” I ascend ;—take my place among them ; and read with equal eagerness :—

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(1) *Lib. i. ep. 23.*

(2) *Lib. ii. ep. 3.*

(3) *Lib. iii. ep. 18.*

ness;—delighted with the contemplation of those talents, which begin to distinguish the present times; which appear unequal to no undertaking; and evidently form themselves on the model of classical antiquity. Unable to spend much time here, I send to purchase a copy from the bookseller:—which my servant has no sooner brought, than I begin to turn over the leaves at home with more attention. Among the first words,—in the very dedication, I read with transport the name of Laurentius Medices. The preface greatly enhances my expectation of that literary banquet, of which it is a foretaste.—I run over the chapters: every where profound erudition: every where that variety, which keeps curiosity awake.—And, what evinces great ability, and indefatigable labour: every observation is confirmed by the testimony of so many, and such respectable authorities, that he who is most desirous of finding fault with the work, may bark indeed but cannot bite.—On you, immortality awaits: you have taken her by the forelock.”

Politian's Latin version of *Herodian*, is universally allowed to be a masterly performance:

ance: and perhaps no other translation of any greek author has been so much, and so generally admired. Some critics have declared, that if the Greek of Herodian could have been suppressed, this work might have passed among the learned, for the classical and finished production of some original pen of antiquity. (m) Yet probably Politian, like other authors, was sometimes led to estimate the value of his works, by the labour bestowed upon them; which may account for the slight terms in which he speaks of this translation, in the following letter.

*Angelus*

(m) Those who were desirous to decry, but dared not refuse to acknowledge the excellency of this translation of Herodian, are said to have accused Politian of having surreptitiously published as his own, a version previously made, by *Gregorius of Tiphernum*: whilst others, probably with great reason, doubt the existence of such a version.—Mr. de la Monnoye maintains that *Omnibuono*, a native of *Lunigo* near *Vicenza*, commonly denominated *Omnibonus Vicentinus*, was the author of this prior version; and pretends to have proved from a fragment of it, that Politian had seen and availed himself of it. *Vid. Baillet. Jugemens des Savans. tom 2. troisième partie, p. 314.*

*Angelus Politianus to Andreas Magnani-*  
*mus. (4)*

“You say my *Herodian* is loudly called for by the printers: mine I may justly term him, since I have given him a Latin existence.<sup>(n)</sup> You also desire me to return your copy which formerly belonged to me. As it is their wish, I send it to you with my

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(n) *Herodianus latinitate a Politiano donatus in laudem traductoris sui cānit endecasyllabum.*

Qui me transposuit Politianus  
 Verbis omnia reddidit latinis,  
 Pulchro sensa revestiens nitore.  
 Mirum! transtulit atticos lepores  
 Contextu numeroque blandiori.  
 Romanus juvat hoc recens amictus;  
 Concinna speciem ferens ab arte,  
 Nobis conciliat patentiori  
 Gentes quæ Latium sonant in orbe:  
 Ut posthac mihi latiùs vagari, et  
 In plures liceat manus venire.  
 Felix historiæ fides renatæ,  
 Felix, exoriente luce tantâ  
 Olim publica res latina surget.  
 Jam debes studiosa turba plausus;  
 Laudis munere gratiam referto.  
 Æger desinat utiles malignis  
 Livor carpere dentibus labores.

*Inter Poemata Polit.*

my corrections, in which however I have been sparing, rather than free. Not but that you will find in the volume more errors of mine than of the transcriber. But certainly more allowance is due to the pen of the translator, than to the author's; since thoughts may be better expressed in the latitude and freedom of original composition, than in a version where definite bounds are prescribed. I would add, that it is a work, on which no great labour was bestowed: since I dictated the whole in the space of a few days; principally as I took the exercise of walking.—I am therefore so far from expecting any great credit from this version, that I shall think myself sufficiently fortunate, if I escape severe censure:—consequently I not only excuse, but almost interdict you, and the rest of my friends, from defending it:—wishing to reserve your good offices, wholly for other publications which I have in view.”(o)

This

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(o) This letter, which Politian concludes with some instructions to his friend, which shew how much he wished that the most minute exactness should be observed in the superintendence of the press, he dates, *e Rusculo Fæsulano prid. non. Maias*, (i. e. May 6) 1493.

This celebrated version is inscribed by Politian to Pope Innocent VIII. The epistle dedicatory may be found *inter ep. Polit. (5)* and is prefixed to most of the ancient editions of the work. It may not be improper to subjoin a translation of it:—especially as it contains allusions to some of the public events of these times.

*Angelus Politianus to Innocent VIII.  
Pont. Max.*

When I was at Rome, about three years ago, in the retinue of the Florentine embassy which was sent to congratulate your Holiness, on your recent exaltation to the Pontifical dignity, I recollect that on a public occasion, you honoured me with the charge of translating into the Latin tongue the transactions of Roman princes, if any records of them should be discovered  
among

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The first edition of this work was compleated at Rome *die xx. Junii* 1493. For the colophon, &c, see *De Bure's Bibliograph. Instructive*: who mentions two other editions published at *Bologna* in the same year. (*Artic. 494<sup>o</sup> et seqq. tom 5.*)

among the remains of Grecian literature, with which our countrymen were yet unacquainted. Sensible that by your high mandate no less duty than honour was laid upon me, I began to consider with great solicitude, of which of the numerous Greek authors I should undertake a version. Herodian was among the first to occur to me; who so excellently details events:—had been himself so long conversant at court:—and, when far advanced in years, undertook to compose a history of his own times: and who obtained the palm of eloquence, and wonderfully maintained the veracity and freedom of an historian. The work had been already compleated, without occasioning me much trouble; and I flatter myself, not “in despite of Minerva,” when public disturbances intervened, to interrupt my studies and in a measure banish that cheerfulness of mind, which is a principal help to composition. But when, by your wisdom, you had restored to Italy the peace she so much desired, and had formed a private alliance with my patron, Laurentius Medices,—a person of exalted fortune, but of still more exalted genius and prudence:—the storm was as it were, dispersed; and  
is



is succeeded by an universal calm. We are now permitted to breathe from our calamities; and like flowers which surcharged with rain, were almost ready to shed their leaves,—are enabled to raise our heads anew, by the the genial beams of a returning sun.—I please myself with the thoughts of publishing what I have already written:—and project farther literary undertakings, which may redound to the honour of your name, and instruct or benefit the studious of our times. Condescend then graciously to accept our Herodian, as a prelude to other works, perhaps more worthy your high patronage.—You will find in him, a variety of characters and transactions:—an agreeable novelty:—surprizing instances of the mutability of fortune:—unexpected events:—seasonable and weighty reflections:—a style at once harmonious and dignified. The work comprehends a copious source of moral instruction, and forms a kind of mirror of human life, by consulting which, mankind may derive information of great public as well as private utility.—I have executed this translation to the best of my ability:—and hope it will be found in all respects a faithful one; that it is free from colloquial barbarisms,

and that no Greek idioms, which have not been sanctioned by custom, detract from the purity of the style:—that the Greek and Latin texts correspond in perspicuity, possessed of the same chasteness, and bearing the same character:—and that none of the expressions are harsh or overstrained. As you have already condescended, holy Father! to hold out to me from your exalted station the signal of hope;—continue, I beseech you, to cherish and confer splendour on learning and the useful arts; which suppliantly prostrate themselves at your sacred feet, imploring your protection against ignorance and barbarism. As you have given peace to Italy, and consequently to the world; let it be your pleasure to vindicate the sciences, which are fostered by the wings of peace, from insult and injury.”

*Innocentius VIII. to Angelus Politianus.*(6)

“We received with great satisfaction the work you lately sent us, translated from the Greek into the Latin language:—both on account of its novelty, and because it is,  
in

in the judgment of the learned about our person, so embellished by your erudition and genius, that it cannot fail of proving a valuable acquisition to our library. We return you our sincere thanks, and commend your diligence; exhorting you to persevere in labours of so praiseworthy a nature; which must tend to reflect the highest credit on yourself, and entitle you to more considerable proofs of our favour. At present, in token of our satisfaction, and paternal affection for you, we have resolved to transmit to you two hundred gold crowns, by our beloved son Joannes Tornabonus: to assist in placing you in those easy circumstances, which may enable you to devote your time wholly to studies of this nature."

Innocent's letter to Politian was accompanied by another to Lorenzo de' Medici, to the same effect. (7) Of the version of Herodian, he says, "*erit apud nos ut decet, in magno honore, bibliothecæ nostræ ornamentum, virtutis et doctrinæ illius testimonium.*" He exhorts Lorenzo to use his influence, to engage Politian in similar undertakings; and

and promises to reward his exertions by benefices, and other means within his power: finally making mention of the two hundred gold crowns which he has already sent: “*ne hic liber indonatus remaneret.*”—Politian did not neglect to express his thanks to Innocent, by a second letter, (8) wherein he extols his bounty, and infers that such a disposition to encourage literature, on the part of his Holiness, cannot fail to revive the spirits of men of learning, and excite their diligence:—and he promises to redouble his own efforts, to produce something more worthy of so exalted a patron. (*p*) Nor was he wanting in the improvement of such occasions as presented themselves, of strengthening

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(*p*) From the conclusion of this letter it appears, that even at this season,—the commencement of the reign of good sense, extravagant adulation continued, on some occasions, to form a part of the etiquette of the day.—

“*Spero autem fore (says Politian) quamdiu sub umbrâ tui Numinis recubero, ita ab omnibus vel incommoditatibus quas vita humana fert, vel languoribus molestiisque exolver, ut ab umbrâ Apostoli Petri, cujus tu locum in isto fastigio obtines, omni prorsus ægritudine homines liberabantur.*”

ening his interests at Rome: as may be discovered from his letters to several Cardinals, and Bishops; the main object of which was to engage their good offices with the Pontiff in his behalf, as opportunities might occur.

The *Greek Epigrams* of Politian were written, for the most part, when he was very young. He writes to one of his friends, to consult him on the propriety of publishing them:—observing, “that many flatter him it will conduce to the glory, not only of his country, but of the age itself, for a native of Italy to be the occasion of interrupting the long slumbers of the Grecian Muse:—no poem in that language having appeared of six hundred years, that deserved to be read.”(9) From the address to the reader, however, prefixed to the *Greek Epigrams*, in the volume of Politian’s works, they appear to have been published after the death of the author, from the original manuscript, by *Zenobius Acciajolus*; who acknowledges he did not consider them, as “*judicio auctoris ad æternitatem probata*.” and some of them might have been suppressed, probably without

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(9) *Lib. v. ep. 9.*

out injury to the literary, and certainly with advantage to the moral reputation of the author.

Of his poetical translation of *Homer*, (*q*)  
which

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(*q*) *Laurentio Medici viro magnanimo.*

“Divites alii ferme omnes ministros nutriunt, tu sacerdotes Musarum nutris. Perge, precor, mi Laurenti; nam illi voluptatum servi evadent, tu vero Musarum deliciae, summus Musarum sacerdos.—Homerus in Italiam te duce venit; et qui hactenus circumvagus et mendicus fuit, tandem apud te dulce hospitium apertum reperit. Nutris domi Homericum illum adolescentem Angelum Politianum, qui Græcam Homeri personam Latinis coloribus exprimat. Exprimit jam, atque id quod mirum est in tam tenerâ ætate, ita exprimit, ut nisi quis Græcum fuisse Homerum noverit, dubitaturus sit e duobus uter naturalis sit et uter pictus Homerus.—Delectare iis pictoribus, Medices, ut cæpisti: nam cæteri pictores parietes ad tempus ornant; hi vero in ævum habitatores illustrant.” *Ficini Epist. inter ep. ejusd. lib. i. p. 603. Parisiis 1641. in 2 tom. fol.*

Among the letters of Ficinus, are many addressed to Politian. The earlier written among them, generally bear this superscription: “*Angelo Politiano Poetæ Homericæ*,” the later, “*Angelo Politiano Conphilosopho suo.*” These letters evince that Politian’s youthful talents and attainments gained him the esteem of Ficinus: and that their friendship suffered no diminution in succeeding years. “*Adeo enim feliciter Politianus meus, brevissimo quodam tempore adolevit, ut mutata formâ, alius mihi jam, novus-*

which he is supposed to have compleated,  
but of which no part is at present known to  
remain,

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*que appareat. Ergo qui mihi puer non parum, qui multum placuit adolescens, idem plurimum perplacet adultus.*—  
(*M. Ficinus Ang. Politiano, Conphilosopho suo. Ep. lib. 6. p. 796.*)

*Mr. Roscoe* has noticed the translation of *Homer's "Batrachomyomachia"* into Latin verse by *Carlo Aretino*, published at Parma 1492, and again at Florence 1512. *Maittaire*, in his edition of the *Batrachomyomachia*, Lond. 1721, 8vo. presents the reader with a copy of *Aretino's* version, in which the form and orthography of the ancient edition are preserved.

*Landino* has left an eulogium on *Carlo Aretino* who succeeded *Leonardo* as secretary to the Republic. *Carlo* is especially to be ranked among the poets of his day. The eulogy of *Landino* affords express testimony that he had begun a translation of the *Iliad* into Latin verse. But he does not appear to have gone through the first book, when his design was interrupted by death.

"Urbs tulit Arreti Carolum: Florentia lauro  
Cinxit: at ingenium Calliopea dedit.

Luserat hic lyricos: mox dum convertit Homerum,  
Occidit heu! patriæ gloria magna suæ."

*Landini Poem. inter Carm. Illustr. Poet. Ital.*

In addition to the translations of the *Iliad* into Latin verse enumerated by *Mr. Roscoe*, may be mentioned that of *Eobanus Hessus*, whose birth *Baillet* fixes in 1488,

remain, Politian makes lively mention : *Ep. Jac. Cardinali Papiensi*; (10) but it was then probably in an unfinished state. “ *Homerum vero nostrum, seminudum quidem adhuc atque involucrem, ardentibus judicii tui radiis adversum statuimus : perinde atque aquilam ferunt implumes pullos, et nuper calido ex ovo prolatos, orienti soli objicere. Quod si ille intrepidus ad tuum radium non conniventi pupillâ suffiget intuitum, referemus eum in nidum et ut legitimum fœtum educabimus. Si vero oculorum acies offensa perstringetur, veluti alienum ac nothum exponemus.*”

Of the other Latin poems of Politian, (r)  
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and his death in 1540. In a volume entitled “ *Belli Trojani Scriptores præcipui*,” 8vo. Bas. 1573, a poetical Latin version of the Iliad occurs :—of which the first, second, and ninth books, are given to *Vincentius Obsopæus* : the third, fourth, and fifth to *Nicolaus Valla* : the sixth, seventh and eighth to *Eobanus Hessus* : the rest are anonymous. The same volume contains the poem of our own *Josephus Iscanus* or *Joseph of Exeter*, “ *de Bello Trojano*” —but it is there falsely ascribed to *Cornelius Nepos*. Some account of this very early English writer of Latin verse may be found in *Lord Littleton’s life of Henry II.* See also *Leland*, *Camden*, and the *Anti-Baillet of Menage*.

(r) That the “ *Rusticus*” was an occasional poem

(10) *Lib. viii. ep. 6.*



the "*Manto*," "*Rusticus*," and probably the "*Ambra*" were occasional; and intended for public recitation; and appear to have been published at the instance of some of his pupils. — Making mention of the first of these, he terms it "*carmen inconditum, inemendatum*"; composed for a particular solemnity, and formed like those insects which are termed *ephemeral*, merely for a single day's existence." (1) Perhaps his most laboured production is the "*Nutricia*," which seems to be the poem sent by him to *Matthias* King of *Hungary*, as a specimen of his talents. (s) He terms it: "*poema multâ limâ*"

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appears from a letter of Politian to his friend Picus: *Lib. xii. ep. 8.* "*Cum superioribus diebus enarrarem Florentinæ Juventuti Rusticum nostrum, &c.*"

The poem entitled "*Manto*" was published at the request of his pupil *Lorenzo de' Medici*, son of *Piero Francisco*. *Ep. lib. x. ep. 9.* — "*Rusticus*," by desire of *Jacobus Salviatus*, son in law of his patron *Lorenzo*: probably another scholar of Politian. He inscribes the "*Ambra*" to another of his pupils, *Laurentius Tornabonus*.

(s) *Ascensius*, it appears from his notes on this letter, cannot persuade himself that the "*Nutricia*" was the

(1) *Lib. x. ep. 9.*

*limâ cruciatum, quod laudes poeticæ, quod historiam continet omnium fere vatum;*"(2) and promises a diffuse commentary upon it, which will manifest the extensive & various reading required in order to its composition; and shew the pains and study it cost him. "*Quare,*" he proceeds, "*ne, quæso, numeret Angeli Politiani carmina lector, sed ponderet.*"

The labours of Politian on the pandects of *Justinian*:(3) his collations and corrections of classic authors: and the less voluminous pieces that are contained in his works: are lasting monuments of his erudition and industry. But his confidence in his own powers

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poem sent by Politian to the King of Hungary. "*Quod autem poemation* (says he) *huic regi dicet, quia non nominat, in dubio est: ego autem conjecturâ quâdam ducor ut Manto opiner esse: nam reliquâ aliis præscripta sunt: neque credam voluisse UNA FIDELIA DUOS DEALBARE PARIETES.*"—But notwithstanding *Ascensius's* application of the proverb, there is little doubt that he was mistaken in his conjecture. Not to remark that the word *dicet* is here wrongly applied: it is least probable that Politian would select the "*Manto*" for this purpose, because he speaks of it himself in terms of the least approbation. Of all the poems of Politian that remain the "*Nutricia*" best answers to the description here given.

(2) *Lib. ix. ep. 1.*

(3) *Lib. x. ep. 4.*

powers seems to have been unbounded ; and his mind, full of ambition, and inflamed with an ardent thirst for literary glory.—

“ I have ever been actuated,” says he, “ perhaps without just grounds ; but I have ever been actuated by a desire of producing something that may immortalize me. Riches, preferments, power, and pleasure, are trifles in my estimation, compared with a name and reputation, which shall survive to the latest posterity.”(4)

Far therefore from resting satisfied with what he had already atchieved in the *arena* of literature ; he considered his past works, merely as preludes to others of greater magnitude. The letters he addressed to *Matteo Corvino*, king of Hungary ; and *Don Juan* king of Portugal ; may be adduced as testimonies of the truth of this remark.—To the former, (5) after extolling his magnificence, and the splendid actions which had distinguished his reign :—and testifying his own desire, to employ those talents which nature had given him in celebrating them :—  
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(4) *Lib. xii. ep. 6.*

(5) *Lib. ix. ep. 1.*

he thus proceeds: “ Who I am, or what degree of eminence I possess among the learned, modesty induces me to wish your majesty should learn from the information of others, rather than from myself. Suffice it to say, that by the kindness and liberality of Lorenzo de’ Medici, a person distinguished for his superlative talents, and among the warmest admirers of your virtues, I have been raised from an obscure birth, and humble fortune, to the degree of rank and distinction I now enjoy; without any other recommendation than my literary qualifications. I have for a series of years, publicly taught at Florence, not only the Latin language with universal applause, but likewise the Greek, with a reputation equal to that of the natives of Greece; which I may venture to affirm, has been the case with no other of the Italians, for a thousand years past.—My pen has been employed on a variety of subjects; and, if I may be permitted the mention of a fact generally known, has procured me the commendations of almost all the learned of the age. Thus, presuming on your royal indulgence, I venture to state my pretensions, with a frankness that is unusual, and may possibly subject me to censure; but never.

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theless with that truth, which alone can apologize for my freedom. If this tender of my services meet with acceptance, I shall be proud to exert what abilities I possess, in any way your wisdom may condescend to prescribe: and with a zeal, which I flatter myself, may entitle me to your royal favour.—Deign then to put my obedience to the test, by honouring me with your commands: or at least condescend to admit of my voluntary exertions, on such topics as my own fancy may deem most agreeable to you. Your majesty is at present engaged in founding a library, at once magnificent, and richly furnished with books: I can, as occasion may require, employ my pen in translations from the Greek language into the Latin:—or in original compositions, which may not prove unworthy the attention of men of letters. You are erecting a palace of unequalled grandeur: and adorning your capital with statues of brass and marble. The most eminent artists are continually engaged, in supplying you with exquisite paintings, and other works of art. These, the Muse of Politian can celebrate, if it be your royal pleasure, in numbers not unworthy of such subjects.—He flatters himself  
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he is not unskilled in the art of transmitting to future ages, the events of your majesty's reign, in war or peace, by the well-connected page of history:—and in the language of Greece or Rome; in the flowing periods of prose; or the sublime diction of immortal song; of recording your praise to the latest posterity."

His letter to the king of Portugal, (6) is composed of similar materials:—praise of that monarch; and a display of his own powers. He requests to be appointed his historiographer:—and to be favoured with a transcript of the annals of his reign; composed in any language, and without regard to accuracy of style: to serve merely as a basis for his own intended work. On this, he promises to erect such a superstructure, as shall be able to withstand the vicissitudes of fortune, and the waste of ages.—The offer of Politian was accepted; and the Portuguese monarch in his answer, (t) engages to furnish him with the requisite documents as soon as possible. (7)

Politian

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(t) The monarch to whom this letter is addressed, was

(6) *Lib. x. ep. 1.*

(7) *Lib. x. ep. 2.*

Politian could not, however, escape the censures of perverse or invidious critics. (u) By some he was accused of plagiarism. (8) Others, while they were constrained to acknowledge his erudition, found fault with his style; and termed him a “mere *solderer* of obsolete words.” (x) To the latter charge, Politian answers in general, “I have never ventured

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probably *John II.* king of Portugal, &c. His answer is dated “*ex Ulixbona*, 1491.” A nobleman high in office under him, whom we find designated by the name of *Joan. Teixeira, Cancellarius Regius*, induced probably by the celebrity of Politian, had sent two of his sons to pursue their studies at Florence under his direction.

*Matthias Corvinus* distinguished himself by his warlike achievements, especially against the Turks—against whom his father, known by the name of *Joannes Corvinus Hunniades*, had displayed as a general, great personal courage, and military capacity. *Matthias* was also a patron of learning and the arts: and an interchange of friendship appears to have subsisted between him and Lorenzo; particularly with regard to literary affairs. The death of *Matthias* took place about 1490.

(u) See his controversy with Merula—*inter epist. Politiani*.

(x) “Et tu mihi, superioribus diebus apertè dixisti: et abs te auditum multi retulerunt: non placere genus

ventured to introduce into my compositions any terms”

“*Cinctutis non exaudita Cethegis*:”(9)

“nor do I follow any, but the best authorities. But I am not one of those, who would suffer the Latin language to sink, in a great measure, into oblivion, through a silly fear of employing any word, or form of expression, which has not hitherto been in general use.” To Bartholemæus Scala(y)  
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scribendi meum : propterea quod ascita nimium verba et remota consector. Me quoque esse quendam, sic enim soletis dicere FERRUMINATOREM: VOX enim hæc apud te significare jamdiu cœpit eum, qui verbis istis paulominus vulgatis uteretur.” *Epist. Pol. Bart. Scalæ. Lib. v. ep. 2.*

(y) The letters that passed between *Politian* and *Bartholemæus Scala*, are replete with wit, and with invective. For an outline of this controversy, as well as of that which took place between *Politian* and *Merula*, the reader is referred to *Mr. Roscoe's life of Lor. de' Med.* Politian's controversy with *Merula* was interrupted by the death of the latter. In allusion to this event, Politian in one of his letters thus expresses himself. “*Perierat Merula, nisi periisset.*” *Lib. vi. ep. 3.*

(9) *Lib. iii. ep. 15.*



in particular, he replies—" *Si quæ cuique obvia sint, ea tantum noster sermo recipiat: nullâ magis quam tabellionum linguâ utemur*:(10) alluding sarcastically to Scala's office of secretary to the republic.

The inquisitive reader will be much gratified with the perusal of the original letters of these learned disputants:—and not less with those of a more friendly description, which passed between Politian, and *Paulus Cortesius*.(1) Politian, on this occasion, expresses his dislike of servile imitation, and asserts his own claim to the merit of originality, in terms to the following effect.

"I hear you approve of no style of composition, the language and periods of which are not perfectly Ciceronian: (*nisi qui liniamenta Ciceronis effingat.*) For my own part, I find the countenance of a bull, or a lion, infinitely less contemptible than that of an ape: though the latter has more resemblance of the human species. Even of those authors who rank highest for eloquence, each has a style peculiar to himself, as Seneca re-

marks.

(10) *Lib. v. ep. 1.*

(1) *Lib. viii. ep. 16.*

marks. Quintilian indulges a very just pleasantry, at the expense of certain persons, who fancied themselves nearly related to Cicero, because they had contrived to round a period with the words, “*esse videretur.*” You know how Horace exclaims against the servile herd of imitators. In my estimation, they resemble parrots, or daws; that are taught to articulate words, of which they know not the meaning.—The compositions of such persons, are without animation, or energy:—and display neither feeling nor genius: they are replete with dulness and insipidity: as void of meaning, as they are destitute of true taste. “Your style is not that of Cicero” it may be said.—“Perhaps not, nor am I Cicero:—but I apprehend my style is my own.”

That Politian had occasionally, (y) ecclesiastical duties of an active nature to discharge,

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(y) “Politian’s being said to have boasted, that he never read the scriptures but once, is a calumny refuted by the express testimony of *Politian himself*, in one of his letters, —*sese quadragesimali tempore publicè populo sacras literas enarrasse*”—a remark from *Vigneul Marville*. See *Jortin’s notes to the life of Erasmus. vol. i. p. 82.* Politian’s

discharge, appears from his own account. (2) He accuses himself of a natural propensity to indolence. (3) He also laments the misapplication of much of his time, which he was compelled to bestow on trifles: and in satisfying the petty requests of the impertinent and obtrusive. “Does any want a motto for the hilt of his sword: or a posy for a ring: a memento for his bed-chamber: (2) or a device for his silver vessels, or

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words are, *Cum per hos quadragesimæ proximos dies enarrandis populo sacris literis essem occupatus. Lib. iv. ep. 10.* He also translated *S. Athanasii in Psalmos opusculum. Vid. oper. ejus.* Baillet seems hastily to rank him among the advocates of infidelity, upon the authority of vague and ill-founded reports. (*Prejuges des Auteurs, et alibi.*) Who will lightly credit the story, that the intimate friend and associate of *Joannes Picus of Mirandula* was an infidel, or hostile to the study of the scriptures?

(2) Politian's motto for his own bed-chamber, is preserved among his poems.

*In poste cubiculi sui.*

*Blanda quies habitet—duri procul este labores.*

He composed the following for *Ful. Salviatus.*

*Pectoris interpres—genii domus—hospita curis,*

*Cellula sum domini conscia deliciis.*

*Hic faciet te Juno patrem, Cytherea maritum,*

*Libertas regem, semideumque sopor.*

(2) *Lib. ii. ep. 11.*

(3) *Ibid.*

or even his earthen ware:—all run to Politian: so that there is scarcely a wall, which I have not, like a snail, besmeared with the effusions of my brain. One teases me for catches and glees for a bacchanalian party: another, for a grave discourse, adapted to some particular solemnity: a third, wants a lamentable ditty for a serenade: and a fourth a licentious ballad for a carnival. This fool tells me his love-perplexities, which I sit like a fool to hear. Another wishes for a symbol, which, while it is perfectly intelligible to his mistress, may serve only to perplex the curiosity of others. (a) I pass by the unseasonable garrulity of pedants: the impertinences of poetasters, who are in the constant habit of admiring their own productions. These  
are

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(a) " Given eare-rings we will weare,  
 Bracelets of our lovers haire,  
 Which they on our armes shall twist,  
 With their names carv'd on our wrist.  
 All the money that wee owe,  
 Wee in tokens will bestow ;  
 And learne to write, that when tis sent,  
 Onely our loves know what is meant."

*Cupid's Revenge by Beaumont and Fletcher, old 4to edition.*

are the plagues I am daily compelled to endure:—besides the interruptions I meet with, in my walks abroad, from the lower class of the inhabitants of this city, and its vicinity:—who drag me through the streets, on their concerns, *like an ox by the nose.*”

If we may credit Politian's account of himself, it at least evinces good nature and urbanity of temper, on his part,—ill according with those stories, which charge him with a peevishness of disposition, (b) that corresponded with his personal deformities.

(b) “Distortis erat moribus: facie nequaquam ingenuâ et liberali: cum naso enormi, et oculo sublustro.” *Pauli Freheri Theatrum ex Elogiis Pauli Jovii desumpt. Vide etiam Elogia P. Jovii.*

Politian admits the charge of deformity with regard to his person in the *Hendecasyllables*, entitled, “*in Mabilium Responsum.*” but makes an ingenious though not very delicate use of these defects to confound his literary opponent.

“*Quod nasum mihi, quod reflexa colla  
Demens objicis: esse utrumque nostrum  
Assertor veniam vel ipse; nam me  
Nil nasutius est sagaciusve,  
In te dum liceat vibrare nasum, &c.*”

mities.—The internal evidence of his letters tends to prove, that he was naturally inclined to facetiousness and pleasantry:—and capable of malignant irascibility, only when his literary talents and reputation were called in question. A vein of humour pervades the greater part of his epistolary correspondence: and it seems improbable that he would chuse to assume a character, in his familiar writings, which his personal behaviour did not in some measure support.

Still more serious charges have been alledged against the purity of his morals:—but these, are for the most part, allowed to rest on the very questionable authority of *Paulus Jovius*: of whom it is said, that prejudice, resentment, or interest generally guided his pen. Politian has found able advocates in *Pierius Valerianus*:(4)—*Barthius*:(5) and *Mr. Roscoe*. It must be acknowledged that the youthful muse of Politian, did not always adhere to the strictness

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(4) *De infelicitate Litteratorum.*

(5) *Adversariorum lib. xlvii. cap. 17.*

ness of decorum: a fault too common amongst the poetical writers of his age. A few of his Greek epigrams, as well as of his Latin verses, are very exceptionable. In one of his letters to Picus of Mirandula, (6) he says, "*Audio te versiculos amatorios quos olim scripseras combussisse, veritum fortasse ne vel tuo jam nomini, vel aliorum moribus officerent.*" It had been well, if not only Politian, but *Pontanus*, *Sannazarius*, and others, had by similar sacrifices, testified an equal solicitude for their own characters, and the morals of posterity.

The only probable account of the death of this distinguished scholar is, that it was prematurely occasioned by his grief for the misfortunes of the Medicean family:—from whom he had received so many favours:—and with whose prosperity and happiness, his own were so intimately connected. (7)—This event took place September 24, 1494, in the forty-first year of his age.

The

(6) *Lib. i. ep. 7.*

(7) *Roscoe's Life of Lorenzo de' Medici.*

The letters so frequently referred to in the preceding pages, and by which I have endeavoured to illustrate the life and literary labours of Politian, yet remain to be more particularly noticed.—They were collected, and arranged for the press by Politian himself, a very short time before his death, at the particular request of Piero, the son and successor of Lorenzo:—as we learn from that which serves as proem and dedication.

*Angelus Politianus to Petrus Medices.*

“ You, my noble friend, have frequently urged me to collect my letters and arrange them for publication. This I have now done, willing to evince my entire obedience to him in whom all my fortunes and my hopes are centered.—Not that I pretend to have collected all:—it would be an easier task to gather the scattered leaves of the Sybil.—Far indeed from being composed with a view to such an arrangement, they were merely occasional productions, on topics not sought after, or studied, but presented by accident: consequently I preserved copies of a part only, — those  
perhaps



perhaps least worth preserving : and even they have long been contending with dust and insects. — To complete the volume therefore, I have inserted some letters with which I have been favoured by my friends ; selecting those of men of learning only : — and hope they may serve to compensate for the dulness and insipidity of my own.

I acknowledge the style of my letters is very unequal ; — for which I expect not to escape reprehension. — But let it be remembered that the writer was not always in the same humour ; — and that one mode of writing is by no means suited to every person, and every subject. — On perusing letters so dissimilar, (should any person think them worth perusal,) it will probably be said that Politian has again been writing “ Miscellanies,” and not letters. — However, among so many discordant opinions of those who write, or who give rules for writing letters, I do not despair of finding an apology. — One will say, for instance, “ these letters are very unlike Cicero’s.” — I shall answer, not without good authority, that Cicero is not to be regarded as a proper model in epistolary composition. — Another will

will pronounce me the mere echo of Cicero. To him I shall reply,—that I feel myself highly gratified in being deemed able to express even a faint resemblance of such an original.—A third could wish I had adopted the manner of Pliny the orator, whose taste and judgment are so highly spoken of.—My answer will be, I entertain a thorough contempt for all the writers of Pliny's age.—Does my style, in the opinion of a fourth, savour strongly of that very author?—I shelter myself under the authority of Sidonius Apollinaris, an authority by no means to be contemned, who assigns to Pliny the palm in letter-writing.—Is it discovered that I resemble Symmachus?—I blush not to imitate one whose brevity and frankness are admired. Am I thought unlike him? It is because I object to his dryness.—Some of my letters will perhaps be pronounced too long.—Plato wrote long letters: so did Aristotle, Thucydides, Cicero.—Others on the contrary are too short.—Here I shall plead the example of Dion, Brutus, Apollonius, Marcus Antoninus, Philostratus, Alciphron, Julian, Libanius, Symmachus:—and moreover of Lucian, who is commonly, but falsely supposed to have been Phalaris.

I may

I may perhaps be censured for the choice of subjects ill adapted to an epistolary style.—I plead guilty to the charge, provided Seneca be included. Is my short sententious manner disapproved of?—I shall appeal again to Seneca. Am I not sufficiently abrupt and sententious?—Let Dionysius speak for me, who argues for a looser form in epistolary composition.—Is my diction too plain?—Philostratus recommends plainness. — Is it thought too obscure? Cicero is obscure in his letters to Atticus.— Is it found negligent?—A graceful negligence is the most pleasing ornament of a letter.—But it is too exact.—How then! on letters which are designed as presents to our friends,—is it possible that too much care and pains can be bestowed!—Is there an appearance of too great nicety of arrangement? I shall be vindicated by the Halicarnassian.—No arrangement at all? Artemon must defend me.

As the Latin language has moreover what may be termed its *atticisms*; if my language is deemed not sufficiently attic—so much the better:—for what was Herod the sophist censured?—but that being born an Athenian,  
he

he affected to shew it too much by his language.—But do I *atticise* too much?—Let me urge the example of Theophrastus; in whom, though no Athenian, an old woman could detect this foible.—In fine, Is my manner thought too serious?—I am pleased with gravity: not grave enough?—I love to indulge in sportive flights of fancy.—Is my language too figurative?—As letters approach very nearly to conversation, figures are to them, what graceful action is to the latter.—Is it destitute of figures?—This want of figures is precisely what characterizes a letter.—Does the letter betray the genius or character of the writer?—This openness is recommended.—Does it conceal them?—It is because a composition of this nature should be without ostentation.—Has the whole an appearance of roundness in its finishing?—This is the Grecian manner. Is it without that kind of polish?—Philostatus would have it so.—Loose and unconnected?—Aquila approves this.—Has it measure and nerve?—Quintilian professes himself pleased.—Is it not sufficiently dramatic?—A letter is not a dialogue.—Too dramatic?—It is in its nature as nearly allied to dialogue as possible.—But you  
express

express yourself, on common topics in common terms, and on new topics in new terms. —Then my language is exactly adapted to the subject. Nay,—but you express new ideas in common terms, and common ideas in new. Very right, it is because I am mindful of the old Greek proverb that precisely recommends this.

Thus I hope still to provide myself with a subterfuge against the malice of critics. But to their censures I am comparatively indifferent: secure as I am of your approbation, for my letters, if good ones;—if otherwise, for my obedience. Adieu.”

The numerous correspondents of Politian, (c) form a constellation of learned men  
whose

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(c) The letters of Politian and his friends, in the earlier editions, at least in that printed by *Jo. Badius Ascensius* at *Paris*, 1512, are entitled “*Angeli Politiani Epistolæ* :” but in a subsequent edition of 1519 from the same press, more properly “*Virorum Illustrum Epistolæ*.” —Many of the writers, as well as other scholars of the age, occur under disguised or academical appellations. At the revival of letters, the enthusiastic attachment excited in the breasts of scholars to the ancients, and their productions, was carried to such an excess, that

whose histories, as intimately connected with that of the revival of letters, are deserving

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to assume their names, was considered in some measure, as a mean of encreasing that emulation, necessary to the acquisition of a portion of their genius and spirit. Hence originated academical associations of a new kind; which had their commencement in the Pontificate of Paul II. at Rome; and were from thence extended to other cities of Italy.

These academicians are said to have pleaded the example of some of the *Monastics*, who at the gate of the cloister, renounced the names by which they had been distinguished in the world, for that of some saint of the church, whom they intended to make the particular object of their imitation! This practice of assuming classical appellations, was not, as M. Baillet observes, entirely discontinued by these learned societies, till after the pontificate of Clement VII. when the Italian academicians began to adopt distinctions of a different, and more modern complexion.

The first academy of the former description, instituted at Rome, as was before observed, probably had its ordinary and extraordinary members:—who, according to Vossius, caused the following words to be inscribed on the house, set apart for their reception: POMPONII LÆTI ET SODALITATIS ESCVLINAI. The name of *Pomponius Lætus*, occurs among those of the correspondents of Politian: a short account of him therefore may not be unacceptable.

serving of more minute research than has perhaps hitherto been bestowed upon them.

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He was born in 1425 at *Amendarola*, a small town of upper *Calabria*; whence he is called by Baillet, *Peter of Calabria*; but Mr. de la Monnoye says his real christian name was *Julius*. He was the illegitimate son of a prince of *Salerno*, of the house of *Sanseverino*. Though even under these circumstances, his birth would have reflected on him no disgrace; yet he was of a temper so singular, that he always strove to conceal his origin. He is said to have repressed the importunities of his friends, who solicited him to acknowledge and associate with them, by the following laconic epistle: "*Pomponius Lætus, cognatis et propinquis suis.—Quod petitis fieri non potest. valete.*"

He studied at Rome, under *Laurentius Valla*, who dying A. D. 1457. Pomponius, was by common consent appointed his successor. Some years after this, being accused as one of the leaders of a pretended conspiracy of literary men, against Paul II. he retired to Venice. He was however pursued by order of the Pope, brought back to Rome in chains; and there thrown into prison, with other men of learning, amongst whom was *Platina*, who relates the transaction in his life of Paul II. He was at length liberated, and permitted to resume his chair of professor, which he occupied till his death. This happened in the pontificate of Alexander VI, previously to the year 1500.

Such, it is said, was his enthusiastic predilection for antiquity, that he greatly regretted it was not his lot to

In these times, the ardour so recently enkindled, and so generally prevalent, to become

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exist in the days of Roman splendour, and in the purest ages of latinity. He had an insatiable passion for the collection of manuscripts, medals, &c. and the discovery of any ancient inscription, or monumental fragment, that reminded him of those favourite times, affected him with the most lively sensibility. We are told, he cherished for the memory of Romulus a kind of religious veneration; and annually solemnized the day of the foundation of Rome. This occasioned him to be suspected and accused of paganism. But it is pretended his intentions were misinterpreted, forasmuch as this was done, merely with a view to awaken in the breasts of his scholars, a higher respect for the ancients, and a more ardent zeal for the study of their literary productions. Paulus Cortesius relates a repartee of Pomponius, to Domitius Calderinus: "*cum ei Domitius Calderinus, homo inimicus dixisset, num ex animi sententiâ crederet esse Deum? Quidni inquit esse credam, cum ei nihil te odiosius esse putem.*" And indeed in some of his works he is said to have given proofs of his attachment to the christian religion, and respect for the holy see.

It was with the like view of promoting and extending an ardour for the study of the ancients, that he invited the academicians his friends, to adopt the appellations of Greece and Rome, in testimony of their devotion to the pursuit of classic literature. *Rogatus Pomponius (scilicet a Judicibus, says Platina, de vitâ Pauli II) cur nomina adolescentibus immutaret, ut homo liber*



become acquainted with the languages of Greece and Rome, and acquire a critical knowledge

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*erat, "Quid ad vos inquit et Paulum, si mihi fœniculi nomen indo; modo id sine dolo et fraude fiat?" Amore namque vetustatis antiquorum præclara nomina repetebat, quasi quædam calcaria, quæ nostram Juventutem æmulatione ad virtutem incitarent."* The pleasantry of this reply, says Mr. de la Monnoye (*notes to Baillet.—Deguise-mens des Auteurs, p. 89.*) will not be so obvious, unless it be recollected, first, that the examination of Pomponius, passed in the Italian language. Secondly, that the Italian word *popone*, signifies a melon; and *finocchio*, fennel, both which Italy produces in singular abundance. As if he had said, it could be of no consequence either to the Pope or his judges, whether he called himself *Finocchio* or *Pomponio*, provided his intention was innocent: alluding by a kind of *equivoque*, by "*Pomponio*," to the word "*popone*."

This person is termed *Julius Pomponius Sabinus*, in the title to a commentary on Virgil, attributed to him; but which he was desirous to disavow: and *Julius Pomponius Fortunatus*, in that of his notes on the tenth book of Columella. In a letter, written by one of his contemporaries, he is styled *Pomponius Lætus Fortunatus, togatorum eruditissimus*. (see de la Monnoye.)—Politian, in the 44th chapter of his "*Miscellanea*," terms him "*Romanæ Princeps Academiæ*:" an honour apparently attributed to him by universal consent. Thus Michael Fernus, who superintended an edition of the works of Joan. Ant. Campanus, A. D. 1495, is cited by M. de la Monnoye,

knowledge of those works, justly esteemed the true models of perfection in every species

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as therein addressing a letter to Pomponius, under the following title: "*Dictatori Perpetuo: Imperatori nostro maximo: Pomponio Lato.*"—Prefixed to the first printed edition of Lucan (*Romæ. 1469. in fol.*) is a life of that poet, by Pomponius, who is there surnamed *Infortunatus*, "*Lucani vita per Pomponium Infortunatum,*" it is supposed on account of the temporary disgrace and trouble, in which he was involved by the Pope's displeasure.

He is suspected of having intended to impose some of his own productions on the public as works of antiquity. It is even affirmed that several eminent modern scholars considered and cited him as a grammarian of one of the middle ages: amongst whom are mentioned *Petr. Pithæus*, and *Justus Lipsius*: and more recently *M. Vaillant*, in one of his works on medals, places him in the list of ancient authors. Many of the works of Pomponius, it is said, were lost in a public tumult that happened at Rome, in the pontificate of Sixtus IV.

Pomponius was of a frank and ingenuous disposition, and extremely placable with regard to his literary opponents: *si pauvre au reste* (to quote the words of M. de la Monnoye) *que s'il eût perdu deux œufs, dit en riant son ami Platine l. 9 de son traité de cuisine, il n'auroit pas eu de quoi en racheter deux autres.*" Though labouring under a natural impediment in his speech, Cortesius says, that during his forty years' practice of delivering public lectures at Rome, he so far overcame it, as to express

species of composition, was not confined to the male sex only. Even women were found to participate in the general emulation, and to vie with professors themselves in literary attainments. Two of these ladies, contemporaries with Politian, deserve, and have obtained from the pen of Mr. Roscoe (8) particular mention: *Cassandra Fidelis*, a Venetian lady: and *Alessandra*, daughter of *Bartolomæus Scala*. With respect to the former, the following letter of Politian will perhaps be no unacceptable addition,

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himself in a graceful and impressive manner, as well as with ease and fluency. Hermolaus Barbarus, and Pomponius Lætus, though of dissimilar tempers, lived on terms of strict intimacy:—and we are informed, the sombre and gloomy reservedness of the former was often agreeably dissipated by the facetious gaiety of the latter; in whom the character of hilarity was so predominant, that it is conjectured the surname of “*Latus*” might have some reference to his disposition.

Pomponius, who was married, had two daughters: *Fulvia Læta*, and *Melantho Læta*: both celebrated for their classical attainments, and other accomplishments: whose *Elogia* may be found in the “*Icones Variæ*” of Joan. Jac. Boissard. See also *Jugemens des Savans*, tom 2. prem. part. p. 388. Amst. 1725. 120.

(8) *Life of Lor, de' Med.*

addition, to the interesting account of her already before the public.

*Angelus Politianus to Cassandra Fidelis.* (9)

*O decus Italiae Virgo, quas dicere grates,  
Quasve referre parem ! \**

“ What adequate acknowledgments can I offer, for the honour of your letter : in what terms express my admiration, that such a letter should have been the production of a lady’s pen : of one moreover, in the early morn of youth, yet surpassing the attainments of age and experience. It shall no longer be the exclusive privilege of antiquity, to boast of their Sybils, and their Muses. Let not the Pythagoreans tell us of their female proficientes : the Socratics, of their Diotima, or Aspasia : nor Greece pride herself in the mention of her Telesilla, Corinna, Sappho, Anyte, Erinna, Praxilla, Cleobulina, and other votaresses of song, that yet live in her recording pages. We will no longer call in question all that ex-  
ulting

ulting Rome has told us, concerning the daughters of Lælius and Hortensius, and Cornelia, mother of the Gracchi: matrons surpassing senators in eloquence. It is not to be supposed that nature ever denied your sex the capacity requisite to the attainment of the highest literary excellence. It must indeed be confessed to the honour of ancient times, that persons even of the lowest order, were not precluded from the means and opportunities of intellectual improvement. In our age, when those of our sex are few indeed who distinguish themselves by their erudition, that you should appear almost a solitary instance among yours, and greatly dare to relinquish the employments of the needle, and the devoirs of the toilette, for the pen of the student; is a spectacle no less novel and surprising, than would be the flowers and verdure of spring, amidst the dreariness of winter. If your commencements are thus prodigious, what may we not expect from the maturity of your studies!"

"Your distinctions are not less ingenious and acute, than your reasoning is forcible. Yet with elegant simplicity of expression,  
you

you intermingle that delicate playfulness of fancy, and those graces, peculiar to your sex, which cannot fail to render your letters highly agreeable. Your other compositions, replete with native traits of genius, display uncommon erudition, expressed in a rich, harmonious, and lucid style.—I hear too, that in conversation, you possess an appropriate felicity of language, which has been denied to men of the greatest literary eminence:—that you can disentangle the perplexities of scholastic disputation; resolve the most intricate questions, and propose the most perplexing:—that on philosophical subjects, equally skilled in offensive and defensive argument, you dare to enter the lists with professors: yet with such propriety and grace, that your courage finds no disadvantage in your sex, your modesty in your courage, nor your ingenuity in your modesty:—yet that while all commend you, you shrink from praise, with an engaging diffidence which renders you still more an object of admiration. I need not say how highly gratifying to me, would be the pleasure of contemplating your personal accomplishments, and of listening to your conversation. How gladly should I regard

regard you as my Muse ; how eagerly derive from your words and influence, that inspiration, which might suddenly light up my breast with the true spirit of poesy. I would then exclaim in the language of one of the bards of old,—

*"Nec me carminibus vincant aut Thracius Orpheus,  
Aut Linus, huic mater quamvis, atque huic pater adsit,  
Orphei Calliopea, Lino formosus Apollo."\**

*Alessandra*, the accomplished daughter of *Bartolemæus Scala*, was no less distinguished by her personal beauty, than her literary acquirements. This lady gave her hand to the Greek *Marullus* ; (d) and Politian

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(d) *Michael Marullus Tarchaniota*, who claimed descent from imperial ancestry, on the taking of Constantinople accompanied his parents into Italy. His first residence was at Ancona, but he afterwards removed to Florence, where he was hospitably received by Lorenzo de' Medici.—A soldier from his early youth, he was, agreeably to his own confession, at the same time a votary of Mars and of the Muses.

According to authorities cited by Hody, *Marullus* at some period of his life availed himself of the instructions of *Pontanus*. It is certain he possessed the good opinion of *Sannazarius*, who not only makes honourable mention

\* *Virg.*

litian is numbered amongst her unsuccessful admirers ;

of him in his poems, (*Eleg. II. v. 29. 30*) but is supposed to have espoused his quarrel with Politian.—Such is the motive assigned for those two acrimonious epigrams of Sannazarius, addressed “*ad Pulitianum*,” which are levelled at the literary reputation of Politian. In the latter, “*Vanas Gigantum iras, &c.*” *invehitur noster* (says Grævius, notes to this ep. edit. Amstel. 120. 1689.) in *Politiani Miscellanea* :—*sed dii boni !—quam livide, quam parum modeste :—nollem factum—Syncere, nollem.*

Whether from indulgence or conviction, says the same critic, the productions of Marullus, were by the learned of his time pronounced equal to those of the ancients, and their author declared worthy to take precedence even of Politian, whose extensive erudition and classic elegance certainly with much greater justice, entitled him to such high praise. But more modern judges, far from assigning to Marullus the highest rank in polite literature, have pronounced him unworthy of the lowest. Grævius further declares, that he cannot otherwise account for the unqualified praises bestowed on Marullus by early scholars, unless it may be attributed to their surprize on seeing a native of Greece acquire such a facility of throwing off Latin verses.—“*Nisi quod inusitatum hactenus esset videre hominem Byzantinum qui magnâ volubilitate versus faceret latinos.*” Marullus was drowned in an inconsiderable river in Tuscany :—his horse happening to plunge into a quicksand. Jovius places this event in the year 1499 or 1500. *Vid. Hodium de Græcis Illustr. & Pier. Valer. de infelicitate Literatorum.*



admirers ; (e) which circumstance, it has been observed, may in some degree account for the asperities which marked his controversy with her father. She is said to have been assisted in her studies by Joannes Lascaris, and D  metrius Chalcondyles :— but in evidence of her proficiency, it remains to be observed, that it qualified her to reply to a Greek epigram, (10) which the gallantry of Politian addressed to her, in the same language and measure ;—and that in a public representation of the *Electra* of *Sophocles*, at Florence, (f) this lady undertook

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(e) *De seipso, semper amante.*

Sex ego cum plena perago trieteride lustra,  
 Nec placet in speculo jam mea forma mihi :  
 Nec responsurum spes improba fingit amorem,  
 Blanditiisque levem suspicor esse fidem :  
 Cum tamen h  c ita sint, capior miser illice vultu,  
 Et nunquam a dur   compede solvor amans.  
 Jam, jam militi   nostr   contenta Juvent    
 Desinat, aut ceston commodet alma Venus.

*Inter Poemata Politiani.*

(f) Classical exhibitions of this kind were probably very frequent in the early periods of the revival of learn-

(10) *Inter epigrammata Politiani:*

took to perform the principal female character:—with what success, we may learn from  
 Politian

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ing. *Joanes Sulpitius Verulanus*, in an early edition of *Vitruvius*, dedicated to Cardinal *Rafaele Riario*, if we may give credit to M. de la Monnoye, acquaints us that SCENICAL PAINTINGS AND DECORATIONS were first exhibited to modern times, on occasion of the performance, probably of a Latin comedy of *Plautus* or *Terence* at Rome, by the scholars of *Pomponius Lætus*. The passage is as follows. “*Tu etiam primus picturatæ scenæ faciem, quum Pomponiani comædiam agerent, nostro sæculo ostendisti.*”

It appears from the letters of *Bembus*. (*Fam. Ep. lib. 1. ep. 18.*) that in the year 1499, the *Trinummus*, and *Pænulus* of *Plautus*, and the *Eunuchus* of *Terence*, were publicly performed at *Ferrara*, before numerous spectators with great applause. The words of *Bembus* are as follow. “*Non fuit tanti comitiis et foro interesse, ut ludis nostris careres. Nam ut scias quibus te voluptatibus defraudaveris, tres Fabulæ actæ sunt per hos dies: Plautinæ duæ; Trinummus et Pænulus: et una Terentii Eunuchus; quæ quidem ita placuit, ut etiam secundò et tertio sit relata. Itaque quinque dies habuimus pulcherrimorum ludorum, ad quos cum magnus numerus confluxisset nostrorum civium (nosti enim morem civitatis) &c. (Epist. Angel. Gabrieli. Venetias.) Ex Ferrara. Cal. Mart. MID.*”

This exercise under the direction of professors of humanity, became early a popular and useful instrument of education. Politian’s “*Prologus in Plauti Menæchmos*”

Politian himself, if his judgment may be deemed sufficiently impartial. He addressed to her, on this occasion, some Greek verses to the following effect. (1)

*To Alessandra Scala.*

ELECTRA's griefs, when ALESSANDRA feigns,  
So well the maid a virgin's part sustains,  
Athenian accents from a Tuscan tongue  
With added sweetness charm the listening throng.—  
What dignity, what grace our souls engage !  
Thus would Electra's self have trod the stage !  
Each look, each gesture nature's semblance wears,  
And nature pleads in her impassion'd tears !  
But when the fair—with love too well exprest,  
Folds her Orestes to her heaving breast ;  
How do I long to fill the envied place,  
And wistful—sigh to share that dear embrace.

To

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was composed at the request of one of his literary friends, expressly for an occasion of this sort. "*Rogasti me superioribus diebus ut quoniam fabulam Plauti Menæchmos acturi essent auditores tui, prologum facerem, genere illo versiculorum qui sunt comædiæ familiares, &c.*" (*Ang. Pol. Paulo Comparino suo. Lib. vii. ep. 15.*)

An insatiable passion for an acquaintance with the Greek language, is said to have been first excited in the youthful bosom of the celebrated *Hen. Stephanus*, by frequently hearing his fellow students of a more advanced age declaim from the *Medea* of *Euripides*. See *Baillet*, "*Enfans, Celebres, &c.*"

(1) *Inter Gr. Epigram. Ejusd.*

To the preceding extracts from the epistolary correspondence of Politian, I am induced to add one more letter, which contains an instance of remarkable precocity of genius in a child, whom Baillet has omitted to enumerate among his “*Enfans celebres.*”

*Angelus Politianus to Picus of Mirandula.* (2)

“I sincerely wish you had been of our party to day, at the table of Paulus Ursinus; who is a gentleman not only of distinguished military celebrity, but partial to letters, and literary society.—He has a child of the name of Fabius, a youth of eleven years of age, of singular beauty and endowments. His fine auburn hair falls gracefully on his shoulders. He has an eye sparkling with intelligence, an open countenance, a person elegantly formed, and a most graceful carriage, which inclines a little to the military. When the party had taken their seats, this child was desired to accompany some persons of skill, in singing  
several

several airs set to music:—which he did with so melodious a voice, that for my own part I listened with extasy. He afterwards recited an heroic poem in praise of my pupil Piero de' Medici, of his own composing;—for that it really was so, and not the work of another, (as I at first suspected) I had afterwards an opportunity of ascertaining by indubitable evidence. And what kind of a composition do you think it was? Really such an one as I myself should not need to be ashamed of. His tones were not merely those proper to reading, nor altogether modulated as in singing; but formed by a pleasing inflection of voice between both.—As the subject required, they were uniform or varied, with exact regard to connexion and pause:—acute or grave:—easy or emphatical:—quick or slow:—yet always correct, —always distinct, —always agreeable.—His action was neither indolent and unanimated, nor yet bold, and forward. You would have vowed another little Roscius stood before you.—He was suddenly requested to turn the verse into prose, and repeat the same thoughts unconfined by measure.—Accordingly, after a short interval of consideration, he began again,

again, in a manner perfectly unassuming; and I was astonished to hear from his youthful lips, a flow of expression so select and appropriate, as the pen seldom supplies.—Are you already surprized? You will be still more so with what followed. The boy had completed this task, and was ordered to take his food, standing:—for such is his constant custom.—After the first remove, I was requested to propose subjects to him for epistolary composition:—as many as I pleased:—on which he was to dictate, extempore, to several amanuenses at once.—I mentioned only five:—not willing to bear too hard upon the child:—though he engagingly insisted on more. But the subjects I selected on this occasion, were of a nature so various and novel: and some of them so ludicrous, that I am convinced he could not have been previously prepared for them. Immediately five persons, with pens, ink, and paper, placed themselves in order, to write as he should dictate. The boy, standing in a conspicuous situation, fixes his eyes modestly on the ground, and pauses a moment:—then raising his head, dictates a few words to the person who sits highest:—makes a  
sign

sign to the second, and gives him instructions on a different subject:—and proceeds in like manner with the rest, down to the lowest:—then returning to the first, so fills up every chasm, and connects the suspended thread of his argument, that nothing appears discordant or disjointed;—and at the same instant, who would have thought it, he finishes the five letters. Afterwards, we rode out to see the combatants in the *Giostra*; (g) and amongst them Piero de' Medici my charge.—On this occasion an accident happened that greatly discomposed me:—but on reflection, served to confirm me

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(g) That these *Giostri* were not infrequent at Florence, may be inferred from a letter of Politian to Picus. *Lib. xii. ep. 7.* “*Celebravit hodie nostra juvenus equitum certamen hastis concurrentium, quo mihi spectaculo carere penè non licebat, certe non libuit. Tu tamen a me solos fieri poetas aut oratores putas, at ego non minus facio bellatores. Et vicerunt omnino quos optarem, Petrus Medices, ac Laurentius Tornabonus; noster uterque non discipulus modo sed alumnus.—Duplex ibi palma, prioremque Petrus, alteram Laurentius abstulit; sed insigni tamen populi totius acclāmatione, plausuque multiplici: videlicet admiratio quædam suffragabatur, quod primæ nobilitatis juvenes, aliàs in togâ et foro conspicui, cum militibus exercitatissimis concurrerant, et eos in ipsorum quod dicitur harenâ superaverant, &c.*”

me in the belief that this was no ordinary child.—Young Fabius was carried by a beautiful and spirited palfrey, of which he is uncommonly fond: on this he bounded over the field, and expatiated at pleasure;—now urging it to full speed;—now wheeling about, with as much dexterity as spirit.—He happened to be near me, listening with eagerness to my literary bagatelles, which had deeply arrested his attention; when, on a sudden his horse stumbling against an impediment in the way came down upon his young rider.—The child uttered a shriek. The servants hastened with all speed, each eager to relieve him in this alarming crisis:—one of whom, dismounting too precipitately, unfortunately fractured his leg. All was alarm and confusion.—For my own part I remained stupified with horror. The father arrives,—admonishes the child not to be alarmed;—the latter, no sooner perceived him to be present,—than, which I considered as a strong proof of a noble spirit, he entirely ceased all complaints and exclamations:—and only requested they would proceed with gentleness and caution, lest the horse, in the violence of his efforts to rise should injure him more severely.—  
The



The girths were cut as the creature lay, and young Fabius was at length drawn from under him, and restored in safety to his trembling friends:—but so chafed with the accident, that it became advisable to convey him home. For my own part, I found my spirits so much fluttered, that I left the spectacle and came home also;—scarcely able to persuade myself that the child was safe;—and terrified almost to death, with the impression this alarming circumstance had made on my mind.

Such is one day's history of young Fabius Ursinus: who if he lives to complete the measure of his days, (which God grant he may) and perseveres in the path of renown, as he has begun, will, I venture to predict, prove such a person as the present age glories in considering you:—that is to say, one whom for his admirable qualities and attainments, mankind must unite to venerate as something more than human. Adieu. (*h*)

TO

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(*h*) Various judgments have been pronounced on the writings and literary merits of Politian. (*Vid. Baillet, Menckenius, and Roscoe.*) The following is that of a critic

who seems to me, in a few words, to have rendered considerable justice to his talents. “*Politianus eo successu quo vix alter quisquam eruditorum, humaniores literas excoluit: In solutâ autem oratione, quam ligatâ, longe felicior.—Ingenio ad omnia ferebatur vivido, vegetoque. Effusus tamen, et exultans, et Lucano quam Maroni similior, sententiarum ubique pompam studiosè conquisivit; quas tractu numerorum plus æquo excurrentium productas, aculeatis, ut plurimum, finibus concludere voluit. Quod consilium rebus in medio dicendi genere positis, prout Rusticum ejus oportuit fuisse, hand ita bellè conveniet. At multa in eo venustè dicta reperias, et digna quantivis pretii; quæ si criticorum examini subjiciantur, in plerisque se præbeant æstimanda.*” See the preface to a small volume intituled “*Anthologia, seu selecta quædam Poemata Italorum qui Latine scripserunt,*” published at London, 1684, in 12°, by a person who chose to conceal his name, but whom Dr. Johnson has pronounced well qualified for his undertaking. Pope republished this selection with considerable additions in 2 vols. 12°. But as Dr. Johnson has remarked, he injuriously omitted the learned preface of his predecessor. (*Life of Pope, Johnson’s Prefaces Biogr. & Lit.*) An annotator on Johnson observes, that the publisher of the selection of 1684, is since discovered to have been Atterbury afterwards Bishop of Rochester.

TO JOANNES BAPTISTA BONISIGNIUS.

FROM THE GREEK OF POLITIAN.

THE rains descend, the wintry blast blows keen,  
 See! all in haste desert the rural scene!  
 Teems the full city! you the mountain steep  
 Traverse alone, or stem the torrent's deep:  
 In dew-besprinkled grots, your toils prepare,  
 Or chace the chamois or the listening hare:  
 Or woo the nymphs with more than mortal song,  
 While rapt groves listen, and the strains prolong.—  
 But brave no more, my FRIEND, the inclement skies;  
 Rejoin our choir, and think of social joys:—  
 For say, to SOLITUDE what sweets can yield  
 The morning's fragrance, or the ambrosial field?

TO THE SAME.

*Εἰς σοφίαν παρακλῆσις*

FROM THE GREEK OF POLITIAN.

SEE dreary NOTUS shakes his flagging wing  
 'Mid scowling skies,—while BOREAS hastes to fling  
 His snowy influence round: the grove has shed  
 Its wither'd honours on the mountain's head:—  
 Even funeral cypress, and the sombre pine,  
 (Retain'd their verdure) now their fruits resign.  
 Yet still productive through the wintry scene  
 The olive blooms, and laurel ever green.  
 WISDOM! thy plants no blights of age consume,  
 Deathless they bud,—and breathe a rich perfume.

TO

TO LORENZO DE' MEDICI.

FROM THE LATIN OF POLITIAN.

AROUND those honour'd brows, what glory plays,  
And lights your aspect with celestial rays,  
That thus your looks benign a heavenly charm  
Emit,—and all my exulting bosom warm !  
'Tis then, the Muse propitious tunes my lyre,  
And glowing raptures every sense inspire.  
But ah! when you the enlivening beam withhold,  
Mute is my song, my joyless bosom cold :  
Nor more the Muses deign my flights to aid,  
But Helicon's bright star is lost in shade.  
Then haste, LORENZO ! deign the look divine,  
Light of my eyes, with yours rekindling mine.  
Restore my joys, restore the inspiring Muse,  
And on my night the morning beam effuse.

LINES PREFIXED TO THE POEM ENTITLED MANTO,

FROM THE LATIN OF POLITIAN.

NOT yet had left the Pagasæan strand  
That bark, whose rude oar first repell'd the deep ;  
Her flagging sails no breezes yet expand,  
But lull'd with specious calms, the tardy billows sleep.  
Impatient now to tempt the pathless main,  
And stem with daring prow the dubious waves,  
In CHIRON'S bow'r conven'd, the heroic train,  
Where flits a hoarse cascade, the two-form'd chief  
receives.

Beneath

Beneath a branching plane-tree's shade reclin'd,  
 Where the green turf luxuriant herbage spread,  
 The warriors sate ; their brows with flowers entwin'd ;  
 But poplar's lighter green, adorn'd ALCIDES' head.

Now, round the board, to crown the chearful feast,  
 ACHILLES' youthful hand the goblet bears  
 Obsequious,—while to allure the HERCULEAN taste,  
 HYLAS his well belov'd, the nectar'd draught prepares.

The banquet ceas'd ; when ORPHEUS wakes the lyre,  
 And tunes to rapturous notes his sacred song,  
 Whose magic strains each hero's bosom fire,  
 And move to transport all the scarcely breathing throng.

Hush'd are the winds, entranc'd with strange delight,  
 The listening rivers stay their rapid floods ;  
 On quivering wing each bird suspends his flight,  
 Nor feel their wonted rage the tyrants of the woods.

Even from the mountain steep the oak descends  
 In measur'd cadence to the harmonious lays ;  
 While PELION's hoary summit nodding bends,  
 And all his trembling bulk ecstasick joy betrays.

Thus as the parent Muse his song inspires,  
 All nature wondering owns the rapturous theme ;  
 —And now he ceas'd to strike the golden wires,  
 And now had laid aside the sweetly tuneful frame.

With youthful ardour, but unequal hand,  
 ACHILLES tries in turn the warbling strings ;  
 But its bold sweep unable to command,  
 Beneath his feeble touch, the tinkling fabric rings.

To fainter numbers scarce distinctly heard,  
 Ask you what themes the youthful minstrel fire;  
 He sings the triumphs of the unrivall'd bard,  
 Who sweeps with mightier powers the deeply sound-  
 ing lyre.

To arduous themes, while thus in feeble lays  
 The youth aspires,—the assembled heroes smil'd;  
 But ORPHEUS not disdain'd his weak essays,  
 As with complacent eye he view'd the graceful child,  
 So, while to MARO's praise I tune the strain,  
 To great attempts my feeble numbers move:  
 Yet, though to reach his flights my efforts vain,  
 MARO shall hear the song, nor hearing disapprove.

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ON THE EXILE AND DEATH OF OVID.

FROM THE LATIN OF POLITIAN.

AND finds the ROMAN BARD a foreign grave  
 Where EUXINE rolls the inhospitable wave!  
 Thy bard, O LOVE, by rudest hands inhum'd,  
 Sleeps he, near ISTER's gelid stream entomb'd!  
 —Those charities, the GETAN fierce supplies  
 Which ROME, unblushing, to her son denies!

Far from his natal soil—ye Muses, say  
 What sympathies his dying pangs allay?  
 On the bland couch who bids his limbs repose?  
 Who, with sweet converse charms his lingering woes?  
 Tries with officious hand the salient vein?  
 Or with emollients, hastes to assuage his pain?

With

With death suffus'd, who closes now his eye,  
 And bending o'er him marks his parting sigh?  
 Ah! none—detain'd in regions far remov'd  
 Each fond associate, and each friend belov'd.  
 Ah! none—the ill-fated husband's—father's care,  
 His spouse—his offspring ROME forbids to share.

Say, can the rude SARMATIAN, school'd to steel  
 His savage breast,—say can he learn to feel,  
 Of haggard aspect, who insatiate drains  
 Life's reeking current from his courser's veins;  
 'Neath those froze locks that shade his tangled brow,  
 Say, can that hollow eye with mercy glow?  
 —Blush, ROMAN, blush;—lo! GOTHs his fate deplore,  
 And pity meets him on that dreary shore;  
 His fate—those rocks that heard him, erst, complain,  
 And brutes, no longer fierce, that mark'd his pain,  
 In icy grottos NEREIDS learn to weep,  
 And DANUBE mourns, beneath his chilly deep.

See VENUS, hastening from her favour'd isle  
 Bids her plum'd flutterers light his funeral pile.—  
 Then, when the self-exhausted flames decline,  
 His whitening ashes to their vase consign:  
 And thus inscribe the stone—"LO HERE HE LIES—  
 WHO SUNG LOVE'S WILES, SOLICITUDES, AND JOYS."  
 Herself ambrosial odours sprinkling round,  
 Thrice, and four times, bedews the hallow'd ground.  
 Ye too, PIERIAN MAIDS! with plaintive strains  
 Beyond my flight, embalm your bard's remains.

## AD JUVENTUTEM.

FROM THE LATIN OF POLITIAN.

SEE ! bow'd with blushing fruits, a cumbrous load,  
 Grey AUTUMN shrinks, while BOREAS raves,—  
 Chill'd with the blast ;—the arid leaves  
 Deciduous,—his impatient lap receives :—  
 Thee BACCHUS ! thee the jolly God

Now grateful rustics sing,—their labours o'er ;—  
 No sober train ;—while to the sound  
 Of stridulous pipe,—in awkward round,  
 Staggering, ill-measur'd footsteps beat the ground  
 In frantic dance, and wild uproar.

Us,—while the year fast waning, melts away,  
 The pensive hour again invites  
 To POESY'S sublime delights :—  
 And deepening shades, and star-illumin'd nights,  
 Bid us improve the fleeting day.

Together, FRIENDS BELOV'D, with eager speed,  
 We'll climb the rude Parnassian steep :  
 Praise, that defies death's leaden sleep,  
 And can with Gods immortal vigils keep,  
 Shall prove the laurell'd poet's meed.

Your leader,—or associate,—lo I come,  
 Nor shall my unwearied feet betray  
 Unmanly fear, or cold delay ;  
 Nor ought deter me from the arduous way,  
 That leads to GLORY'S sacred dome.





## SANNAZARIUS.

DA SACRO CINERI FLORES—HIC ILLE MARONI  
SINCERUS MUSA PROXIMUS UT TUMULO.

BEMBUS.

GIACOMO SANNAZARO, according to the most authentic accounts, was born at Naples in the year 1458;—but his family derived their origin from a small town denominated Santo Nazaro, situated between the Tesino and the Po.—He passed the early part of his life at or near *Cerreto*, (1) which was the birth-place of *Giovanni Pontano*, or *Jovianus Pontanus*, (a) a contemporary poet,

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(a) *Joannes Jovianus Pontanus*, who makes a very conspicuous figure among the learned of these times, was

(1) *Vide elegiam "Quod pueritiam egerit in Picentinis."*

poet, and the intimate friend of Sannazarius. After the example of this friend and associate,

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born at *Cerreto* in *Umbria*, A. D. 1426. He afterwards settled at Naples, where he obtained the patronage and favour of Alfonso, and of Ferdinand his successor: and filled the highest offices of the state. He eminently distinguished himself, not only as a poet, but also as a writer on various subjects. His poetical works were published by *Aldus* in 8°. 1505. and again in two volumes 1513. 1518. His prose works at the same press, in three volumes 8vo, 1518. 1519.

It has been justly a subject of surprize, that Pontanus who was secretary of state to Ferdinand, and for a long series of years busily occupied in public affairs, should nevertheless have found leisure and inclination for the pursuits of literature:—in which he was so successful, that many have considered him as the most accomplished poet and scholar of his age. *Le Sieur Lionardo Nicodemo*, has pronounced Pontanus to have been with regard to Politian, what *Entellus* was to *Dares*. More rigid critics affirm that Pontanus injured his own reputation as a poet, by writing hastily whatever occurred to him, and neglecting afterwards to retrench any part of what he had thus composed. So sparing was he of the *file*, that it was his custom rather to add, than diminish, upon every revisal of his works. But as M. Baillet observes, he has one fault still greater, and more injurious to his character, on which it has indeed infixed an indelible stain; and that is the gross indecency that pervades many of his poetical compositions.—He is said to be himself the author of the following inscription, which was after his decease engraven on his tomb.

ate, who had taken the name of *Jovianus*, he assumed the classical or academical appellation of *Actius Sincerus*, and by this name he is frequently distinguished.

While the ingratitude of Pontanus, justly deprived him of that favour and those honours which he had so long enjoyed, under the house of Arragon;—the loyalty of Sannazarius established his interests, and accelerated his advancement in the court of Frèderick. He possessed in a very high degree that monarch's good opinion, (b) and received

*Sum Joannes Jovianus Pontanus  
 Quem amaverunt bonæ Musæ,  
 Suspexérunt viri probi,  
 Honestavérunt reges, domini.  
 Scis quis sim, aut potius quis fuerim,  
 Ego vero te, hospes ! noscere in tenebris nequeo :  
 Sed te ipsum ut noscas rogo, vale.*

He died according to some accounts, in the year 1503 ; or as others inform us, in 1505.

(b) “Floruit amicitia Federici regis, senescente Pontani gratia, qui Arragonum nomen vehementer offenderat, quum veluti personæ oblitus, victorem Carolum invidiosâ vel intempestivâ oratione publicè laudâset. Permansit in eâ belli procellâ in officio Actius;—redeuntique Ferdi-

received many distinguishing marks of his favour. To Frederick's munificence he was indebted for the beautiful villa of *Mergilina*, in the vicinity of Naples, which forms the delight and glory of his muse.

When Frederick was compelled to fly from his capital and kingdom, Sannazarius followed the fortunes of his royal patron. He attended him into France, shared in all his dangers and fatigues, and continued firmly attached to him as long as he lived. We find him in one of his Latin poems feelingly lamenting, at once his benefactor's misfortunes, and his own:—and claiming from posterity the credit he deserved, for having thus faithfully discharged the obligations of gratitude and friendship.

*“ Ipse per infestos tecum Fréderice labores  
 Multa adii terrâ—multa perícла mari,  
 Tuscorumque vadis, Ligurumque exercitus undis,  
 Postremò littus Massiliense subî.  
 Jam Rhodanum, Volcasque feros, Vocontiaque arva  
 Legimus, et fines Belgica terra tuos.*

*Bisque*

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nando juniore, armatus inter fideles cives operam præstitit, unde ei conspicuus in aula gratiæ locus, &c.”

*Jovius.*

*Bisque pruinosas cursu superavimus Alpes,  
Bis metas magni vidimus oceani.*

\* \* \* \* \*

*Prosit amicitiae, sanctum per saecula nomen  
Servasse, et firmam regibus usque fidem."*

Sannazarius is numbered among the ardent and unreserved votaries of pleasure. — He is said in his old age to have affected all the levity and gallantry of youth. — The indisposition which terminated his life was brought on by grief and chagrin, on account of the demolition of part of his delightful villa of *Mergillina*, in decorating which he had taken peculiar delight. Philibert de Nassau, prince of Orange, and general of the Emperor's forces, was the author of this outrage on taste and the Muses. The injured poet, a few days before the termination of his own life, being told, that prince had been slain in battle, was heard to utter the following extempore effusion :

*" La Vendetta d'Apollo, ha fatto Marte."*

He expired soon after, in the year 1530, and in the 72d year of his age.

Sannazarius's poem "*de Partu Virginis*" contains

contains many brilliant and highly finished passages. We are told he spent twenty years in retouching and polishing it. But notwithstanding the high compliments paid no less to the piety, than to the learning and genius of the author, in those honorary briefs which it procured him from two supreme Pontiffs;—the agency of *Dryads* and *Nereids*,—the books of the *Sybils*, substituted for those of the prophets: *Proteus* predicting the mystery of the incarnation, and in a word, the care observed not to employ in it any agent, or even name or term not strictly classical, have given this poem an air of *gentilism* strangely inconsistent with its subject;—and in the opinion of some, rendered the motives of the author exceedingly questionable.

Prefixed to an edition of this poem, published by *Aldus* in 1528, we meet with the following dedication addressed to Pope *Clement VII.* which is perhaps not less remarkable for ease and elegance of versification, than for the extravagant flattery which it contains.

*Clementi*

*Clementi Septimo Pontifici Maximo  
Actius Syncerus.*

*Magne parens, custosque hominum, cui jus datur uni  
Claudere caelestes et reserare fores,  
Occurrent si qua in nostris malè firma libellis,  
Deleat errores æqua litura meos.  
Imperiis, Venerande, tuis submittimus illos,  
Nam sine te, rectâ non licet ire viâ.—  
Ipse manu, sacrisque potens Podalyrius herbis  
Ulcera Pæoniâ nostra lerbabis ope ;  
Quippe mihi toto nullus, te præter, in orbe,  
Triste salutiferâ leniet arte malum.  
Rarus honor summo se præside posse tueri,  
Rarior a summo præside posse legi.(c)*

The

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(c) The briefs with which Sannazarius was honoured by Leo X. and Clement VII. may also be found prefixed to the edition of this poem, published by *Aldus*, in 8°. 1528. The sincerity of that deference and respect which the poet professes for the holy see is as problematical as his religion. On consulting such editions of his poetical works as have not been curtailed, we find several of the supreme pontiffs made the subjects of his severest sarcasm.—It were difficult to say what offence could justify Sannazarius for the following flippant invective, against the family, assumed name, and personal peculiarities of LEO X. who had honoured his poem with the flattering notice before-mentioned.

*In Leonem X. Pont. Max.*

*Sumere maternis titulos cum posset ab Ursis,  
Caculus hic noster, maluit esse Leo.*

The elegies of Sannazarius breathe a delicacy and tenderness which entitle them to rank with those of Tibullus.—He thus expatiates on his own constancy and presumes on that of his mistress.

— *Si nostra tuo superesset funere vita,  
(Dii tamen in ventos omen abire sinant)  
Ipse ego composito venerarer membra sepulchro,  
Thura ferens moestâ moestus et ipse manu,  
Umbrarumque sacer custos, tumulique sacerdos,  
Concinerem tremulâ tristia verba lyrâ:  
Nec me complexu quisquam divelleret urnæ  
Quin cineri moriens oscula summa darem.  
At si, quod potius cupio, tibi fata dedissent  
Claudere formosâ lumina nostra manu,  
Tunc mihi cum caros vultus spectare liceret:  
Atque animâ tecum jam fugiente loqui:*

*Ipsa*

Quid tibi cum magno commune est, *Talpa*, *Leone*?  
Non cadit in turpes nobilis ira feras.  
Ipse licet cupias animos simulare *Leonis*,  
Non *Lupus* hoc *Genitor* — non sinit *Ursa* parens.  
Ergo aliud tibi prorsus habendum est *Cæcule*, nomen,  
Nam cuncta ut possis, non possis esse *Leo*.  
*Epigr. lib. II. ep. lvii.*

The following is still more severe.

*In Leonem X. Pont. Max.*

*Sacra* sub extremâ si forte requiritis horâ  
Cur *Leo* non potuit sumere,—*vendiderat*.



*Ipsa meos tumulto manes vesana vocares :*

*Inque tuo legeres ossa perusta sinu :*

*Flebilis et longos scindens ad busta capillos,*

*Clamares nomen jam moritura meum :*

*Tunc cineri : et mutæ persolvens justa favillæ :*

*Misceres rutilis lilia cana rosis :*

*Illic mæsta dies—illic consumere noctes*

*Optares : nec te vinceret alter amor :*

*Sed memor usque mei, canis veneranda capillis,*

*Afferres tremulâ munera cara manu.*

*O mihi dum tumulto tales reddantur honores :*

*Tam lentam Lachesis scindat avara colum :*

*(d) Non ut nostra novos Arabum bibat urna liquores :*

*Ustus et Assyrio spiret odore cinis :*

*Aut*

(d) Dr. Johnson observes, that Pope had sought for images and sentiments from modern writers of Latin poetry. Perhaps he had an eye to this passage of Sannazarius, when he composed these lines of his epitaph on Gay :

“ Not that here thy bust  
Is mix'd with heroes, or with kings thy dust,  
But that the virtuous, &c.”

The same critic has pointed out the more palpable imitation of *Ludovicus Areostus*, in Pope's epitaph on himself. (*Life of Pope*.) He has remarked after Goldsmith, that Parrell's "*Bookworm*" is the "*Tinea*" of Beza, and his "*Gay Bacchus*"—the "*Gratiarum Convivium*" of *Augurellus*, with modern applications. Of Prior he says, I have traced him among the French epigrammatists, and have been informed that he poached for prey among obscure authors." The reader will probably think with

*Aut ut cldra mei notescat fama sepulchrî,  
 Altaque marmoreus sydera tangat apex :  
 Sed magis ut liceat longas audire querelas :  
 Et gerere a lachrymis sertâ rigata tuis.\**

Should

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me that Prior's "*Love disarmed*," a poem which Vincent Bourne has translated into Latin verse, is itself in some parts little more than a translation from the following lines of the "*Epitaphium Amoris*" *Cæsaris Ducchi*, (*vid. Carm. Illust. Poetar. Italar. vol. 4. page 119. Florent. 1719, 8vo.*)

—Dum blanditur, facilisque indulget ut Ægle  
 Marmoreâ tangat noxia tela manu,  
 Illa animo versans, quâ posset tuta triumphum  
 Magnificum titulis addere fraude suis ;  
 Incautum aggreditur puerum, ac nil tale timentem,  
 Et statim ex hûmeris abstulit arma dei.  
 Mox arcum intorquens curvatum cominus illi,  
 Tu qui nuper eras imperiosus amor,  
 Otia qui Divum toties hominumque revolvens  
 Duxisti ante aras clara trophæa tuas :  
 I modo, dixit, inops vivas, & sceptrâ perosus,  
 Vincula & imperium disce subire meum.  
 Et sævo tenerum trajecit vulnere pectus,  
 Vulnere quo tacti tot periêre hominês.  
 Insolitum ardorem tunc ipsæ hausêre médullæ,  
 Et fuit igne suo pulcher adustus amor :  
 Ignoransque locum cui se committere posset,  
 Virginis in tenero delituit gremio :

\* *Elegia IV. Editionis Aldinæ Anni 1535. p. 71.*

——Should fate my widowed arms deprive  
 Of thee their joy—of thee their constant care :  
 Reckless of vows that bid thee long survive,  
 And form my fond affection's ardent prayer :

I'd give my love the incense of a tear;  
 In sadness bending o'er her honour'd urn,  
 My pensive steps should ever linger near,  
 My streaming eyes should ne'er forget to mourn.

To sorrows, such as sever'd loves require,  
 To solemn sounds—and dirges duly paid,  
 My trembling hand should strike the mournful lyre,  
 And plaintive accents soothe her hov'ring shade :

Till eager grasping in my fond embrace  
 The marble where inurn'd her ashes lay,  
 Its polish'd form my dying lips should press,  
 And pass in sighs my latest breath away.

—But if, nor kindest heaven the boon deny,  
 Thy gentle hand these dying eyes shall close,  
 Thy care observant watch my spirit fly,  
 And give my clay cold limbs to soft repose—

Then

*Et velut in tutâ requievit conditus arce ;  
 Atque Dei reliquum nil nisi nomen erat.  
 Hæc vero in miseros contorquens spicula amantes,  
 Illa Amor—illa fuit maxima in orbe Dea. &c.*

Probably other unacknowledged obligations of the  
 moderns to these authors heretofore little known, might  
 occur to an attentive reader.

Then still, while fate permits, my fleeting shade  
 Partial to her so lov'd, shall flutter near;  
 Gaze on her charms with rapture still survey'd,  
 And breathe its parting whispers in her ear.

Thy griefs, thy plaints, thy frenzy's self shall please,  
 While from those eyes fast flows the balmy tear:  
 Thy pious care my manes to appease,  
 And each kind act of thine be doubly dear.

My scatter'd dust, collected from the pyre,  
 And to its vase with pious rites consign'd,  
 The sad deposit shall thy arms require,  
 With frantic cries that tremble on the wind.

Thy lavish hand shall deck my rising tomb,  
 And choicest wreathes, a grateful offering bring;  
 There shall the fragrant rose and lily bloom,  
 Diffusing round the incense of the spring.

And there, intent to waste the livelong hour,  
 Thy sorrows shall bedew my honour'd urn:  
 Dead to each other love's obtrusive power;  
 Sadness thy choice, thy pleasure still to mourn.

—Oh envied lot, when love sincere as thine,  
 Shall blunt the edge of fate's severe decree:  
 Life's fickle joys, I'll pleasingly resign,  
 And bless the pang that sets my spirit free:

Not that around my pile, profusely shed  
 Arabia's gums my ashes may inhale;  
 Nor rich perfumes their curling incense spread  
 In cloudy odours, on the scented gale;

Not that, impervious to the shaft of time,  
 My tomb its monumental front may raise,  
 And towering from its sculptur'd base sublime,  
 Give to the stars my wide extended praise :

But that in every breeze that flutters by,  
 My exulting shade thy mournful voice may hear :  
 Catch the soft sound of every breathing sigh,  
 And mark the lustre of each falling tear.

The piscatory eclogues of Sannazarius, if we may credit *P. Jovius*, contributed more to the establishment of his reputation than any other of his poetical productions, not even excepting that which cost him the labour of twenty years. Sannazarius boasts of being the first to attempt this species of eclogue, in which he has since been followed by Grotius and others.

*"Littoream ne despice Musam*

*Quam tibi post silvas post horrida lustra Lyçæi,*  
*(Si quid id est) salsas deduxi (e) primus ad undas,*  
*Ausus inexpertâ tentare pericula cymbâ.*

*Eclog. IV. Ferdinando Calabriae duci."*

Indeed

(e) Giacobbo Sannazar che alle Camene

Lasciar fa i monti, ed abitar le arene.

*Ariost. Orland. Fur. Canto. ult.*

*Gravius* allows to Sannazarius the merit of inventing this species of eclogue ; and says he assumed the surname of *Actius* from the word *acta*. *Notes to Sannaz. Lib. 3. El. 2.*

Indeed his Latin poems in general are written with great classical elegance and purity. His well known Epigram "*De mirabili urbe Venetiis*," of six lines, is said to have procured him from the Senate of Venice a reward of so many hundred gold crowns. (f)

*Viderat Hadriacis Venetam Neptunus in undis  
Stare urbem, et toto ponere jura mari:  
Nunc mihi Tarpeias quantumvis Juppiter arces  
Objice, et illa tui mœnia Martis ait:  
Si Pelago Tybrim præfers—urbem aspice utramque,  
Illam homines dices—hanc posuisse deos.*

The most celebrated of the Italian compositions of Sannazarius, is "the *Arcadia*," which was first published in the year 1514.

## ACT II

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(f) M. de la Monnoye, notes to Baillet, "*Jugemens des Savans*" tom. 1. p. 563. expresses a doubt of the truth of this circumstance. "Ce qu'on dit du présent dont l'honora la République de Venise, semble n' être fondé que sur la tradition. Je n'en trouve nulle preuve authentique dans la vie du Poëte, quoiqu' écrite asses au long par Jean Baptiste Crispo de Gallipoli. Tout le témoignage qu' il en rend est conçu en ces termes: "*Mi afferma il Signore Aldo Manucci (c'est Alde le jeune, fils de Paul) che la Republica di Venetia diede cento scudi al Sannazaro per ciascun verso dell' Epigramma "Viderat Hadriacis, &c."*

TO HIS VILLA MERGILLINA.  
FROM THE LATIN OF SANNAZARIUS.

HIGH built upon the sacred steep,  
Queen of the rock, and azure deep,  
VILLA! the green hair'd nymph's retreat  
Belov'd—oft neighbouring DORIS for thee leaves  
Her shelly grot beneath the waves :—  
Thou wert of kings the honour'd seat :

Now to an humbler Lord consign'd,  
Thy solitudes a refuge kind  
To me afford,—and to the muse ;—  
Oft as enamoured of a rural life,  
Of fickle crowds the wayward strife  
We leave, and folly's pageant shews,

For hanging walks, and darksome groves,  
Where sooth'd imagination roves,  
'Mid shelving rocks, with laurel crown'd ;  
Sequester'd caves, dark glades, and arched bowers,  
Clear founts, with rich poetic powers  
Endu'd, and purest classic ground.

To thee, impell'd by fond desire  
 Whene'er my eager steps retire,  
 Lov'd MERGILLINA—bending low,  
 I venerate the powers that haunt thy woods :—  
 Straight, o'er the rocks in gushing floods  
 Effus'd,—PEGASEAN waters flow.

Then, in full choir, the harmonious nine,  
 To aid my rapturous song combine ;  
 PHOEBUS himself sublimest themes  
 Inspires, and as its current full and strong  
 The rill miraculous pours along,  
 Strives to deduce a thousand streams.

Be then our HELICON ! be thine  
 As his prophetic springs, divine,  
 And let thy shady summits wave  
 As those PARNASSIAN regions far renown'd,  
 Whose airy heights, with ivy crown'd,  
 To song its rapturous impulse gave.

Boy—from the nearest column bring  
 The harmonious lyre, whose trembling string  
 Vibrates accordant to my lay :—  
 Haste, and my path bestrew with vernal flow'rs ;  
 Let pleasure lead the circling hours,  
 And grief and care be far away.



His princely name, through regions round  
 Fame, let thy echoing clarion sound,  
 Whose praise my grateful song inspires—  
 Where the bright sun, in orient state ascends  
 Heaven's shining path, and where he bends  
 In downward flight his setting fires :

To realms unknown, far northern shores,  
 Where bleak, eternal winter hoars  
 With endless frost his drear domains :  
 To burning climes, swept by the sultry blast,  
 Where borne impetuous o'er the waste,  
 Torrents of sand obscure the plains.

Dear to my lyre ! his pious care  
 He gives the favour'd Muse to share ;  
 And while the bard, in life's decline,  
 Warbles—on themes illustrious still intent,  
 His virtuous deeds—his high descent ;  
 The honours of his ancient line ;—

Such gifts—as royal bounty showers,  
 With no reluctant hand he pours ;  
 And deigns in youthful breasts to aid  
 Sublime desire of literary praise :—  
 To song dispensing liberal ease,  
 PARNASSIAN haunt, and sylvan shade.





## BEMBUS.

TE QUOQUE PIERIOS FAMA EST POTASSE LIQUORES,  
ET VIDISSE DEAS QUIBUS EST CUSTODIA SACRI  
FONTIS, ET EUROTÆ CAMPOS, AC PHOCIDIS ARVA;  
IPSE UBI FRONDÈ SUA TIBI TEMPORA CINXIT APOLLO,  
DONA DEDIT, CITHARAM, NERVOS, ET EBURNEA  
PLECTRA.

BAPTISTA MANTUANUS.

AMONG the Italians who cultivated polite literature, and the Muses, about the end of the fifteenth, and the commencement of the sixteenth centuries, PIETRO BEMBO holds a conspicuous place. He was born at Venice, A. D. 1470. His family was one of the most ancient, and honourable of the republic; and among those in whom the patrician or senatorial dignity was hereditary.

His

His father Bernardo, an accomplished scholar, and a distinguished statesman, (a) being sent by his countrymen, on a embassy to Florence, carried with him young Pietro, then only eight years of age; with a view to improve him in the orthography and pronunciation of the Italian language; which was supposed to be there written and spoken, in its greatest purity.

It was on occasion of this embassy, that Politian addressed the following complimentary verses to the father of Pietro; which are calculated to give us a high idea of his eloquence, and fitness for the character of an ambassador. (1)

Bernardo

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(a) *Doctoratús laureá, equestri gradu, et senatorio ordine, insignis fuit. Plura scripsit, quamvis paucissima typis vulgata sint.* (Zeno) The father of Pietro, maintained a friendly intercourse with many illustrious and learned persons of the age; and is honourably spoken of by various writers. Frequent mention of him occurs in the letters of *Marsilius Ficinus*, and that in the highest terms of commendation. He discharged many of the most honourable offices of the state, at home and abroad. He died A. D. 1518, in his 86th year. See the notes of *Apost. Zeno to Casa's life of Bembo*, and also the letters of *Ficinus*.

(1) *Vid. Poemata Politiani.*

*Bernardo Bembo, Veneto oratori,  
Viro undecunque elegantissimo.*

Ut miserōs quondam nautas, Acheloia Siren  
 In pœnam traxit carmine blandisono :  
 Sic BERNARDE, tuo quemvis succendis amore,  
 Seu quid mente agitas, seu geris, aut loqueris.  
 Si causam Veneti tutaris BEMBE, Senatūs,  
 Mox Pitho in labris stat veneranda tuis :  
 Seria si tractas, credam tractare Minervam :  
 Si joca, dat pueros Gratia nuda sales.  
 Carmina seu cantas, tibi Musæ in pectore cantant :  
 Sive taces, tacito ridet in ore lépos.  
 Si graderis, placido non dura modestia vultu  
 Est comes, et dulcis cum gravitate modus.  
 Blandus honos vestem furtim componit, ovansque  
 Te circum, plenâ ludit Amor pharetrâ :  
 Fronte decor, sedet ore fides, in pectore candor,  
 Inque tuis omnes sunt oculis veneres.  
 Sic nos devincis, nec vinctos BEMBE relaxas ;  
 Sic te quisquis adit, mox tua philtera bibit.  
 Frustra ad te, florem Cylleni ferret Ulysses ;  
 Sed pro te optasset linquere vel patriam.

---

Hail matchless orator, whose tuneful tongue  
 Can fascinate, as erst the Syren's song ;  
 Whose bland address, and eloquence refin'd,  
 Atchieve each purpose of thy pregnant mind.  
 VENETIA's advocate, thy patriot zeal  
 Pleads energetic, and ensures her weal.  
 Now grave, thy subject wisdom's self sustains,  
 Now chasten'd wit thy brilliant fancy reins.

—Nor less, if versatile, thou sweep the lyre,  
 Their favour'd poet all the Muses fire.  
 —Thine too, the silent qualities that please,  
 The smile complacent, and the courtly ease,—  
 The dignity that awes, but not alarms,  
 And nameless grace that adds a thousand charms;  
 While hovering near thee on exulting wings,  
 The Paphian pow'r his light artillery flings:  
 Pleas'd with that manly front, that aspect kind,  
 And tongue that indicates the ingenuous mind.  
 —'Tis thus, that BEMBUS every heart enchains;  
 'Tis thus his magic influence he retains.  
 Vain were thy herb, Cyllenius, to repel  
 Charms such as these,—or counteract his spell.—  
 For him, Ulysses too might wish to leave  
 His realm below'd, and stem the billowy wave.

At this time, the Florentine Republic was governed by the illustrious Lorenzo de' Medici: who merited the appellation of Magnificent, and was the patron of learning, and the fine arts. His unbounded liberality, and avowed love of the sciences, had rendered his court the resort of the learned, from every quarter:—so that young Bembus could not have been placed in a more advantageous school, for the formation of his taste.

Having one day accompanied his father,  
 on

on an excursion of pleasure, to a villa in the vicinity of Florence, his attention was strongly attracted by a milk-white steed, which happened to pass along the highway, richly caparisoned, and led by a groom:—being intended as a present from a person of distinction in Lombardy, to Lorenzo.—Young Pietro, captivated by its singular beauty, could not help forming an ardent wish to be possessed of this fine animal. On their return to the city, the horse, together with its rich furniture, was, to their great surprize, sent to the ambassador by Lorenzo:—with a request that he would accept of it, for his son's use.

The business of Bernardo's embassy being accomplished; and the two years allotted for his stay at Florence expired; young Bembo returned home with his father, and was placed under the tuition of *Joannes Alexander Urticius*. He continued for a series of years, to apply with great assiduity to his studies: and especially to improve his acquaintance with the Latin tongue, by the perusal of the purest Roman authors. He had attained his eighteenth year, when his father being sent by the Republic, on  
a new

embassy to Rome, to Pope Innocent VIII, —confided to him, among other domestic concerns of importance, the management of a suit, in which he then happened to be engaged. Pietro, in the course of his sedulous attendance at the courts of judicature on this occasion, was by a sudden provocation involved in an affray, with a young person of rank: the nephew of his father's opponent; and received a wound that had nearly occasioned the loss of the fore-finger of his right hand: the perfect use of which, he is said never to have recovered.

After his father's return to Venice, solicitous to acquire a perfect knowledge of the Greek language, of which, at this time, Italy could boast few native professors of eminence, he resolved to undertake a voyage to Messina; in order to avail himself of the instructions of *Constantinus Lascaris*.(b) He set out on this expedition

A. D.

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(b) *Constantinus Lascaris* was a Greek refugee, of high birth; who amongst others, fled from his native country, when Constantinople was taken by the Turks. He taught the Greek language, with great celebrity, first at *Milan*, till the year 1463, or later: afterwards at *Mes-*



A. D. 1492, accompanied by *Agnolo Gabrielli*, a young Venetian of distinction: his friend, and fellow student. They directed their course to Naples; intending to embark there for the place of their ultimate destination. Accordingly, writing afterwards to his father, (2) he says, "Having met with a small vessel, we set sail; and on the tenth day, arrived at Sicily, not a little sea-sick: but our indisposition was soon dissipated, by the humane attentions of *Constantinus Lascaris*; who received us with the kindest welcome, and those

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*sina*; where he died towards the end of the same century. *Vide Hodium de Græcis Illustribus.* *Bembus*, in a letter to *Urticius*, terms him "*non modo Græcum, sed etiam Byzantinum, quæ quidem urbs sola (says he) ex universa Græcia, retinere probitatem illam Atticam antiqui sermonis, ... plane dicitur.*"

The *Greek Grammar* of *Constant. Lascaris*, with a Latin interpretation per *Johan. Monachum Placentinum*, published *Mediolani*, in fol. 1480, *prima est græcolatina prælorum fatura*, says *Apost. Zeno*. *Notes to Casa's Life of Bembo.*

An edition of the same work published by *Aldus, Venetius* 1495, from a copy corrected by the author, & with which the printer was furnished by *Bembus* and *Gabrielli*, was the first essay of the Aldine press.

(2) *Familiar. Ep. Lib. I. ep. ix.*

those liberal assurances, which his conduct already begins to realise. He instructs us with unwearied diligence, and a tenderness almost paternal. Nothing can be, at once more benign, and more dignified, than the conduct of this truly venerable old man.—We are accommodated in all respects, agreeably to our wishes.”

Bembus continued in Sicily more than two years; and there composed a work in the Latin language: “*de Ætnæ incendiis*.” (c) the first publication, we are informed, which issued from the Aldine press, *in literis rotundis*. Mr. Baillet, concluding him to have been very young when he composed this work, has enumerated him among his “*enfants celebres* :”—but Apostolus Zenus proves, that he was then in his twenty-fifth year. Of the work in question, he is said to have disapproved in his maturer years.

The

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(c) “*Petri Bembi de Ætna ad Angelum Chabrielem liber*.” Impress. Venetiis in ædibus Aldi Romani, mense februario. Anno M.VD. in 4to. It was written at Messina, and published the same year in which he returned. (Zenus)

The compositions of Bembus, both in the Latin and Italian languages, soon began to extend his reputation, not only through the different states of Italy, but also to distant countries. The public admiration was more especially excited, by the circumstance of his excelling both in prose, and poetical composition: qualifications seldom found united in the same person. His father marked with pleasure, his promising talents and acquirements; and began to express his desire, that he should render them more actively serviceable to his country, by accepting some public charge. But young Bembus felt little inclination to exchange the soft converse, and secluded retreats of the Muses, for the cabals of intrigue, and the declamation of the forum. From motives however of pure obedience to paternal authority, he reluctantly came forward in public; and occasionally pleaded as an advocate, with success, and applause. But his expectation of obtaining a particular office in the Republic, being frustrated, by the election of a rival candidate, much inferior to him in talents, and merit, he retired from public scenes, with increased aversion. His father, he observed, had  
other

other sons, to whom a political career might not be disagreeable: and who treading in the footsteps of their illustrious progenitors, might serve the Republic, as generals, or statesmen, with credit and advantage. His ambition, not less honourable in itself, was of such a nature, that it might be gratified without having recourse to humiliating submissions, against which his mind revolted; and the rewards he aimed at, depended not on the ill-judging caprice of the multitude, in one state, or city, but on the decision of the wise, and intelligent, of all nations; nor had respect to the transient opinion of the present day, but to that of every succeeding age.

In the midst of this conflict between his own inclination, and the respect due to the advice, and solicitations of his friends,—whilst Bembus was revolving this subject in his mind, we are told, he chanced to enter a certain church, at the instant when the officiating priest, reading a portion of the evangelical history, pronounced these words, “*Petre sequere me* :” “Peter follow me.”(3)  
Struck

Struck with this coincidence, which he considered as a divine admonition, specially intended for the resolution of his doubts :— his biographer informs us, he no longer hesitated respecting the course of life he should pursue. If we ought to credit this adventure, it will not be easy to reconcile Bembo's reasoning upon it, with the habit of thinking manifested in some of his earlier writings : which betray a levity, and indeed licentiousness, ill according with a religious turn of mind. But perhaps the human character is capable of combining the most remote extremes : and the same person, may be at once dissipated, and superstitious.

After the lapse of a few years, which he spent, partly at Venice, and partly at Padua, in the prosecution of his studies ; Bernardo Bembo was appointed *Vicedomino* of Ferrara. (d) Pietro accompanied his father

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(d) “ Degnita instituta dappoi una vittoria navale avuta in Pò da Viniziani contra i Duchi di Ferrara : nella quale per l' altri leggi che fur loro da vincitori imposte, era che un gentiluomo Viniziano a vicenda dal Senato eletto, andasse a Ferrara, quasi compagno del Duca, a

father to that city; where he had an opportunity of attending the philosophical lectures of Nicolao Leoniceno. — Here also, he commenced a strict intimacy with Giacomo Sadoletto; and several other learned men. He acquired indeed the affections of all the illustrious youth of Ferrara; and particularly recommended himself to the esteem of the nobility: of Ercole d' Este, the reigning Duke; Alfonso, his son, and successor; and Lucretia Borgia, the consort of Alfonso. But amidst the splendours of a court, and the blandishments of festivity, Pietro still found leisure to pursue his studies. When about twenty-eight years of age, he began his "*Asolani*;" (e) so intituled, from its having been finished at *Asolo*: a town of no inconsiderable importance, in the Venetian territory. This work, wherein the subject of love is treated of, in a moral, and philosophical point of view, was considered as a perfect model of style, and composition;

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governar la citta." *Life of Bembo prefixed to the edition of his works. In Venez. 1729. in 4 tom. fol.*

(e) *Prodiit primùm Venetiis, ex ædibus Aldi Romani, anno M.D.V. mense martio: in 4to. Sæpiùs deinde editum. (Zenus)*

composition; and read with avidity, throughout all Italy, by those of either sex who had any pretensions to taste, or politeness. (f)

After this honourable sojourn at Ferrara, Pietro again returned with his father to Venice; where, and at Padua, he continued his literary lucubrations; inflamed with an ardent desire of improving his native language. At length, unwilling to continue burthensome to his father; whose means of supporting a splendid establishment, were not proportioned to his rank,—he resolved to try the effect of a change of situation on his own fortunes; and after some deliberation, fixed upon the court of Urbino, for that purpose. At this time, under the auspices of Guido-Ubaldo of Montefeltro, duke of Urbino, and especially of

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(f) — Compose i suoi Asolani; la qual opera da tutta Italia con molto desiderio fu veduta & letta; & da quella cominciorono i svegliati ingegni a considerare che cosa fusse regolatamente scrivere, e far rime veramente Toscane, che prima si facevano a caso, ne era per letterato & gentile stimato chi detti libri letti non avesse. *Vita di Pietr. Bembo. scr. da Lod. Beccatelli Arcivescovo di Ragusi.*

of his accomplished consort, the lady Helisabetta Gonzaga, that court had become the centre of genius, fashion, and taste. (*g*) Here, all distinguished for any excellency, found not only an hospitable, but splendid welcome. So agreeable, and attractive, was the society at Urbino, that Bembo, from the time of his introduction there, about the

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(*g*) It is in the court of Urbino, that *Baltassar Castiglioni* lays the scene of his conversations, in his celebrated work, entitled "*Il Cortegiano*," and Bembo is introduced as one of the speakers. This highly pleasing work, which it is said, the Italians term "*Il libro d' oro*," has been characterised as always new, always interesting, and instructive; notwithstanding the changes time makes in customs, and manners. The work derives additional interest from this circumstance: that the speakers introduced in it, are actually the same eminent and illustrious persons, who frequented this court, at the period we are speaking of. Accordingly, *Apostolo Zeno* enumerates them from *Castiglioni's* narrative: and the latter, terms his work, "*come un ritratto di pittura, della Corte d' Urbino*." *Castiglioni* himself frequented the same court, and was sent as the ambassador of *Guido-Ubaldo*, to Rome; to the court of *Louis XII.* of France; and that of our own *Henry VII.* He died on his way to Spain, on a like mission; having been nominated by the Emperor, Bishop of *Avila*. The birth of this accomplished poet, and scholar, happened in 1478, in the Duchy of *Mantua*; his death, at *Toledo*, in 1529.



the year 1506, was frequently to be found at this seat of polite and elegant festivity. Nor was he less admired, than any of the most dignified and accomplished strangers, that visited Urbino.—He is indeed, said to have possessed, in a high degree, all those personal and mental accomplishments, which tend to conciliate esteem. To a tall, manly, and elegantly formed person, he added an insinuating, and engaging address; a captivating eloquence; and a genteel, and polished easiness of manners: which never failed to make an impression in his favour. Here likewise, Pietro continued, at intervals, to prosecute his studies with unabating alacrity; the fruits of which were his “*Rime*,” and various Latin compositions. (h) He also occasionally visited the court

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(h) He afterwards composed in the dialogue form his “*De Guido Ubaldo Feretrio, deque Elisabetha Gonzagia, Urbini Ducibus, Liber.* printed *Venetiis per Jo. Antonium ejusque fratres Sabios.* anno. 1530. in 4to. *Iterum, Romæ* 1547. It was translated into Italian, and enriched with a learned preface, by *Nicolaus Mazzius Cortonensis*: and printed *Typis Laur. Torrentini, Florentiæ* an. 1555, in 8vo. with the following title. *Vita dello Illustrissimo Sig. Guidobaldo Duca d’ Urbino, e dell’ Illustrissima Sig. Elizabetta Gonzaga sua consorte.*

court of Rome; where the Duchess zealously endeavoured to promote his interests. In the last year of the pontificate of Julius II. he accompanied Giacomo Sadoleto, and other persons of distinction, to that city; where, among other literary services rendered by him to the Pope, he decyphered an ancient manuscript written in abbreviated characters: a task which others had in vain attempted. This Pope appears to have recompensed his services by presenting him with some preferments of an ecclesiastical nature. (*i*)

In consequence of the decease of Julius II: *Giovanni de' Medici*, who afterwards assumed the name of Leo X. was elected to the vacant dignity, March 5 or 11, 1513. Leo, soon after his own elevation

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(*i*) Lo provide della commenda di Bologna. (*Beccatelli*) Ebbe da Giulio II. il Bembo la commenda de' cavalieri Gerosolimitani di Pola, l'anno M.D.XIII. e però allora e vesti l'abito di quella Religione. Leon X. gli conferì primamente la commenda di Benevento; e di poi lo fece Gran Priore d' Ungheria. *Note to the Life of Bembo by Beccatelli*, who however informs us, that Bembo declined the acceptance of *benefices with curc* before his elevation to the Cardinalship.

vation to the Pontificate, influenced by the reputation of Bembo's talents and erudition, appointed him one of his secretaries. He settled at Rome, in this character, at the age of forty-three; and had for his colleague in office, Giacomo Sadoleto: (k) with whom he had already formed a friendship at Ferrara. By these learned men, the Pope's correspondence was carried on, in pure and classical Latin; a thing hitherto unusual, says Casa, and perhaps deemed impracticable. Bembus soon rendered himself of great importance to Leo X. who convinced of his uncommon abilities, employed him in commissions of the highest trust. He admitted him to his intimate confidence; and enriched him by his liberality. "*Riconnobbe*," (says Becatelli) "*Papa Leone li. suoi meriti accrescendoli*"

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(k) *Sadoletus* was created Bishop of *Carpentras*, and afterwards Cardinal, by Paul III. He is by all parties represented as a pious and enlightened character; and was one of those who wrote the purest Latin in the xvi century. His "*Curtius*," wherein he is allowed to have adorned a dignified subject with numbers equally chaste, spirited, and harmonious, has entitled him to the character of an excellent poet. His prose works are various, and embrace a variety of subjects,

*cendoli la entrata di beni ecclesiastici sino a tre millia fiorini d' oro."*

This Pontiff who was the second son of Lorenzo de' Medici, was created a Cardinal by Innocent VIII. when very young. Leo was the pupil of Politian. (1) He is allowed to have participated in the munificence, and attachment to literature, for which the family of Medici was eminently distinguished; and with a taste exquisitely refined, united the greatest splendour and magnificence.—But he was excessively addicted to pleasurable and luxurious gratifications; and the court of Rome, naturally falling in with the habits of its chief, is represented, during his pontificate, as the seat of voluptuousness.

It is at this time, that the moral conduct  
of

(1) Among the epistles of *Politian*, may be found a letter of thanks, written by him to *Innocent VIII.* for his appointing *Giovanni de' Medici*, his pupil, to the Cardinalship. In this letter he describes at considerable length, and in terms of the highest commendation, the good qualities, and literary acquirements of young *Giovanni*, and the general joy, and exultation, occasioned at Florence, by his elevation to that high dignity.

of Bembo appears to have been most exceptionable: the deterioration of which, some attribute to the contagious air of this dissolute city. (*m*) He formed a connection with a beautiful female who was considered

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(*m*) Vivere qui cupitis sanctè, discedite Romà ;

Omnia cum *liceant*, non licet esse bonum.

*Bapt. Mantuanus.*

The author of the life of Cardinal Bembo, prefixed to the complete edition of his works, published at Venice in 1729, in fol. turns apologist for him in the following extraordinary terms.

“Fu Papa Leone come se’ detto Principe d’animo molto grande e liberalissimo, e di natura molto ingenuo, e senza alcuna superstizione ed’ ippocrisia. E perche stimava le cose secondo l’essistenza, e non secondo l’apparenza, viveva da signore grande ed allegro con tutti que piaceri che la natura non aborrisce, e fanno il principato comodo e dilettevole. E perche la corte, ed’ il popolo, come dice Platone, va dietro a’ costumi del principe, si viveva nella sua corte molto magnificamente e molto liberamente, e sopra tutto senza ippocrisia, dove trovandosi M. Pietro Bembo, ed avendo accordato il suo gusto al gusto di quella corte, oltra che egli era di voglie molto graziose e molto facili ad amare non sara chi si maravigli se venutole vista una bella e vaga giovine che Moresina fu chiamata, di rare maniere e di leggiadri costumi, a lei rivolse l’animo e fattose la sua, tutto il tempo che ella visse con lei congiuntissimamente dimorò.”

at once in the character of his mistress, and his muse;—and three sons, (*n*) and a daughter, were the fruits of this amour.

Upon this part of Bembo's conduct, Casa enters with manifest reluctance.—He endeavours to transfer the culpability from his friend, to the indecorous laxity of manners, common to the times;—and adds, as an additional palliative, that he was as yet “*nullis sacris initiatus* :” not in  
holy

Casa says this lady was very young when Bembus first became enamoured of her : *Ipso ætatis flore, seadecim annos nata, Bembum in sui amorem pellexit*. She lived after this, twenty-two years; and died A.D. 1535.

(*n*) The premature death of one of these sons who is called *Lucilius Bembus*, we find our poet lamenting in the following lines.

O multùm dilecte puer—quæ dura parenti  
 Fortuna invidit te superesse tuo.  
 Quam producebam lætus, te sospite, vitam,  
 Erepto, pejor morte relictæ mihi est.

Another, named *Torquatus*, survived his father; and to him the consolatory poem of *Bonamici* is addressed; which indeed as a composition has little merit : but serves to illustrate some of the leading events of Bembo's life. *Vid. Carm. Illustr. Poet. Ital. tom 2.*

holy orders : an assertion which is rendered problematical by the testimony of Beccatelli.(3) In the biographers of Bembo we plainly discern the partiality of friends : but by some of the earlier reformed writers he is censured with a severity that seems founded rather in prejudice than in truth.

Several circumstances are recorded by the latter, which reflect much on Bembo's character ; and that of Leo X. his master.(o) While Leo, if these accounts are entitled

(o) The following is the bold language of an old Spanish writer, with regard to Leo X.

Fue un hombre atheista, que ni pensó aver cielo, ni infierno despues desta vida : y assi se murio sin recebir los sacramentos. Sanazaro dize que no los pudo recebir porque los avia vendido. (*See the epigr. of Sannaz. here alluded to, page 104 of this work.*) Vese tambien claramente su atheismo por la respuesta que dio al Cardenal Bembo, que le avia alegado cierto passo del Evangelio : al qual dissolutamente respondio Leon estas palabras : Todo el mundo sabe quanto provecho aya traydo á nosotros, y á nuestra compañía aquella fábula de Christo, &c.

*Dos Tratados : el prima es del Papa y de su autoridad : & el segundo es de la Missa.* 2d ed. 8vo. 1599. the preface dated 1588. and subscribed C. D. V.

(3) *Vide supra. note (i).*

entitled to implicit credit, derived means for the support of his excesses and debaucheries, by the open sale of indulgences, to the great disgrace of the Romish church, they united in ridiculing the Christian Religion, in their moments of festivity, as a lucrative fable. By the same persons Bembo is charged with carrying his affected imitation of the style of Cicero, to so ridiculous an extreme, as professedly to avoid the perusal of his bible, and breviary, for fear of spoiling his latinity. (*p*)

As to Pope Leo X. (*q*) whatever might be his errors, or vices, it must be acknowledged

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(*p*) Perhaps the following remark of so enquiring and judicious a writer as Dr. Jortin, may assist in redeeming the character of Bembus from some part of the obloquy thrown upon it. "It is said of Bembus that he spake contemptuously of the epistles of S. Paul, and that he denied the doctrine of a future state. But as these stories come not from the first hand, from any person who pretended to have heard him, we may consider them as false, or at least as very uncertain rumours.—If religion had not, yet prudence, and decency, would probably have restrained this polite cardinal from talking at such a rate." *Life of Erasmus. vol. i. p. 466.*

(*q*) The coronation of Leo X, which took place thirty



ledged, that learning, and the arts, found in him a distinguished friend. In the age of

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days after his election was celebrated with a pomp and magnificence that had never been equalled on any similar occasion. The day of this ceremony was the anniversary of the unfortunate battle of Ravenna; and the very horse on which Leo rode was the same upon which he was mounted when he was taken prisoner in that action. "*Protectæ erant aulaeis regiones (says the historian) ridebant januæ civium festâ fronde et floribus, fenestræ stratæ tupetibus ornabantur; in omnibus biviis triumphales arcus occurrebant, ad veteris Romanæ magnitudinis exemplum picturis et statuâ mirum in modum exornati. Cardinalium et Antistitum comitatus, usque ad humiliora servitia serico et purpurâ, multoque item auro præfulgebant: ipsi Cardinales sacras aureas et pictas induti vestes, militaribus equis rehebantur. (Paulus Jovius in vitâ Leonis X.)*—Never was solemnity so numerously and magnificently attended; never had Rome witnessed such a day of splendid festivity, since the extinction of her ancient glory. Gold was thrown amongst the populace with lavish prodigality; and Leo is said to have expended on this spectacle an hundred thousand gold crowns.

Leo X greatly augmented the library of the Vatican; and conferred the office of superintending this collection on the younger Beroaldus,—a polite scholar, whose Latin verses of the lyric kind, if we may credit Jovius, possessed the elegance and correctness of Horace. Under the superintendence of learned men, who found an ample remuneration in the munificence of Leo, Rome beheld

of Leo X. that of Augustus seemed to revive. He surpassed in munificence all the Roman

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her schools and colleges rival those of Bologna and Padua, in credit and number of students. Augustus Suessanus was appointed public lecturer in philosophy;—Christophorus Aretinus in medicine;—Hieronymus Butigella in jurisprudence;—Parrhasius Cosentinus in humanity;—while Basilius Chalcondyles, the son of Demetrius, filled the chair of Greek professor with great reputation. That city soon teemed with artists, poets, and literati,—of various countries and talents; who were at least secure of a favourable reception, and frequently obtained from the liberality of the Pontiff rewards beyond all proportion to their deserts. But as the exertions of individuals to arrive at excellency are always analogous to the encouragements held out by the affluent and powerful, we need not wonder that under such a patron as Leo X. learning and the arts were carried to a degree of perfection, beyond what they had hitherto attained, since the revival of letters.

The warlike temper of *Julius II.* and the characteristic anecdote of him, that one day, leaving Rome on a military expedition, he threw the keys of St. Peter into the Tiber, chusing rather to make use of the sword, than the thunders of the Vatican, are recorded in a few lines by an anonymous poet.

Inde manu strictam vaginâ diripit ensem,  
 Exclamansque truci talia voce refert;  
 “Hic gladius Pauli nos nunc defendet ab hoste,  
 Quandoquidem clavis non juvat ista Petri.”

Roman Pontiffs that had preceded him. To be a liberal patron of the sciences, was his

But the martial air, and sternness of character which the Romans had affected under the administration of Julius, soon yielded, under Leo, to the humanizing influences of literature, and the elegancies of polished refinement. Among other testimonies of the mingled gratitude and adulation of a prosperous people, a triumphal arch was erected on the bridge of Hadrian, on which the following distich was inscribed; wherein the leading objects of Leo's pursuits are with classic delicacy, contrasted with those of his predecessors;

OLIM HABUIT CYPRIS SVA TEMPORA TEMPORA  
MAVORS

OLIM HABUIT SVA NVNC TEMPORA PALLAS  
HABET.

and on another triumphal arch in a different situation, the following lines appeared in conspicuous characters;—

VOTA DEVM LEO VT ABSOLVAS HOMINVMQVE

SECVNDES

VIVE PIE VT SOLITVS VIVE DIV VT MERITVS.

In these times, so propitious to literature, says P. Jovius, every thing conspired to the prosperity of Rome. Every thing wore the semblance of wealth and gaiety. Plenty poured her blessings on the inhabitants in rich profusion, and the seasons were unwontedly salubrious and productive. It seemed, says he, as if under the auspices of Leo X. the golden age was again restored.—But this alas! was

his highest ambition ; and in this respect, he zealously followed the example of Lorenzo,

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a golden age divested of its innocency as well as its simplicity.

When Giuliano de' Medici, the brother of Leo X was, agreeably to the general voice, presented with the freedom of the city, public shews and rejoicings were ordained in honour of this event : and as a classic turn was uniformly given to the festivities of the times, a temporary theatre was erected near the Capitol, and the *Pænulus* of Plautus was successively exhibited for two days to a numerous and brilliant assemblage, with the most splendid decorations:—verses were publicly recited:—and every individual strove by his personal splendour and gaiety to second the wishes of the pontiff ; who in return for these expensive testimonies of respect on the part of the citizens, diminished the duty on salt, and granted them various privileges and immunities. Hence in token of the general gratitude, a marble statue was erected in the capitol, to the honour of Leo, with this inscription : “ *Optimi liberalissimique principis memoriæ, S. P. Q. R.* ”

Leo was particularly attentive to the regular administration of justice. He adopted wise and spirited measures to prevent the effects of those private feuds, and family animosities, which often involved the unoffending in their baneful consequences : and the assurance of personal security was scarcely a less powerful consideration than the certainty of pecuniary advantage, to induce strangers to settle at Rome. On a general census held under his

renzo, his father. He invited to his court, from all parts, those who were remarkable for

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pontificate, the population of Rome amounted to 85000 persons.—But a very short period made a surprising change in this particular. At the time *P. Jovius* composed his life of Leo X, he asserts the number, was by a recent census, found to be already reduced to 32000.

The praise of munificence was that to which Leo most aspired. It was a maxim with him that those deserve not to be exalted to the rank of sovereigns, who are unwilling to dispense the gifts of fortune with a liberal hand. Strangers and citizens indiscriminately shared his bounty:—the indifferent artist;—the half-learned scholar, and the brainsick bard. Those who came to gaze at the splendour of his appearance in public, were frequently known to experience his unexpected generosity, when their mien or attire betrayed indigence; and he is said daily to have replenished with gold a particular purse, which was appropriated to these casual acts of benevolence.

While Leo, with equal splendour and profusion thus supported the character of a sovereign prince, he was too prone to forget the gravity of the pontiff. He delighted in exposing to public ridicule those characteristic infirmities of some of his courtiers, which his own penetration easily discovered. For such a purpose he appointed his secretary *Tarrasconi*, director of his concerts, an office for which he was totally unfit, while he had the vanity to think himself eminently qualified for it: deferred in every question that respected music to his

for their literary attainments, or skill in any art. Nor did he suffer persons, whose talents

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judgment, and suffered the wrists of his musicians to be bandaged, on Tarrasconi's foolish suggestion, that they would thus touch their instruments with an additional elasticity, highly favourable to the general effect. He flattered *Baraballi*, an unfortunate old man of an honourable family of *Gaieta*, in the illusive fancy, that he was not only the first of poets, but absolutely another Petrarch. He encouraged him to aspire to the honour of a public coronation and triumph, in imitation of that bard. And at length, on an appointed day amidst an immense concourse of spectators, among whom was Jovius—he caused the deluded poet, whose long white beard, and portly but venerable form gave an interest to his appearance—to be mounted on an elephant, and conducted towards the capitol, attended with all the pomp, and decorated with the insignia of an ancient triumph; himself alone among so many thousands, unconscious of the ridiculousness of his own situation. The elephant terrified with the sound of musical instruments, and the glare of his own magnificent trappings, could not, we are told, be conducted beyond the bridge of Hadrian; and *Varillas* informs us, the indignant brute manifested his resentment in a way, that had nearly proved fatal to the poet, and many of his attendants. The particulars of this adventure were afterwards expressed in carved work, on the doors of one of the apartments of the papal palace.

But these were venial aberrations from decorum in comparison with those excesses which Leo's example sanc-

talents were not of the first order, to remain destitute of encouragement ; such was the pleasure he took in rewarding even a desire to excel. His occasional sale of offices, honours, dignities, and the like, was the consequence of pecuniary embarrassments, arising from his profuse liberality, the

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tioned, or at which his indifference connived. The few who amidst this more than syren fascination, still retained any sense of decency, were constrained to blush on beholding ecclesiastics mingling without reserve, in every species of pleasurable dissipation. The younger cardinals especially, many of whom were junior branches of royal or illustrious houses, exulted in the free participation of indulgences to which the most sacred characters were no restraint. Rome frequently saw her court, with a multitude of attendants, and an immense apparatus, accompany the supreme Pontiff, to partake of the sports of the field. Under the direction of the ingenious Cardinal *Bibiena*, whose versatile talents appeared to equal advantage on serious, festive, or ludicrous occasions, the spacious apartments of the Vatican were metamorphosed into theatres. The pontifical tables teemed with luxurious viands that realized the refinements of Apicius : and particular seasons afforded a sanction to the freedoms and buffooneries of the ancient Saturnalia. Jovius acknowledges that Adrian, a man of a frugal character, could not examine without shuddering, the particulars of those enormous disbursements which marked the domestic establishment of his predecessor.

the public buildings he erected, or beautified, and lastly, the wars in which policy sometimes prompted him to engage.(4)

The letters which Bembus wrote, in the Latin language, in the name of Leo X. may be found arranged in twelve books, and published with the rest of his epistles. Among other commissions of importance, in which he was engaged, he undertook, at the Pope's instance, an embassy to Venice, for the purpose of detaching his countrymen from their alliance with the king of France, and engaging them to take a part in the coalition formed against that monarch, by the Emperor, the king of Spain, and the Roman Pontiff. While he resided at Rome, he had a peculiar opportunity of indulging his taste for antiquities: and he is ranked among the most scientific collectors of statues, medals, and other ancient and classical remains. Besides other literary curiosities that enriched his museum, particular mention is made of two beautiful and highly ornamented manuscripts, of Virgil, and Terence, which  
were

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(4) *Onuphrius in vita Pont. Leon. X.*



were supposed to have survived the ravages of time, upwards of a thousand years ; and of an autograph of the Italian poems of Petrarch, by which Aldus corrected the edition of them published by him, in 1501. That printer, who lay under various other literary obligations to Bembus, in his preface to the edition of Pindar, published anno 1513, terms him “ *Decus eruditorum ætatis nostræ, et magnæ spes altera Romæ.*”

An indisposition of a tedious and obstinate nature, the effect of late watching, close application, and the fatigues of office, rendering some respite, and a change of situation, absolutely necessary, with the advice of his physicians, seconded by the instances of Leo, Bembus retired to Padua, for the sake of its air and baths. The death of the Pontiff, (r) which happened during his absence, prevented his return to Rome. He therefore chose to continue his residence at Padua, in the tranquil enjoyment of the “ *otium cum dignitate* ;”  
and

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(r) Leo died in December 1521, in his 45th year, as it is supposed, by poison: “ *Nō sine veneni suspitione rebus humanis excessit.*” Onuphrius in Vit. Ejus.

and there divided his time between his literary labours, and the conversation of learned men. His hours, we are told, were sometimes agreeably diversified by the delights of an extensive garden: where he amused and recreated himself with botanical researches; usually spending the summer season at *Villabozza*, in the vicinity of Padua, his paternal inheritance, and the scene of a great part of his juvenile studies.

This comparatively secluded tenour of life, Bembo preserved, not only through the short pontificate of Hadrian VI. but also during that of his successor Clement VII. seldom visiting the ancient and venerable seat of papal dignity. His attention, during part of this long interval, was employed upon his "*Prose*"(s) a work which he had begun  
long

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(s) This work bears the following title. "*Prose di M. Pietro Bembo nelle quali si ragiona della volgar lingua; scritte al Cardinale de' Medici che poi è stato creato a sommo Pontefice, & detto Clemente Settimo; divise in tre libri.* First printed in fol. *Venetius per Joan. Tacuinum* an. 1525. An enlarged edition with an index by *Benedictus Varchius*, was published in 4to. by *Laur. Torrentinus*;

long before, but had been prevented by his engagements at Rome from completing.

Upon the death of *Andrea Navagero*, in 1529, to whom the task had been publicly deputed, of recording in the page of history, the transactions of the Venetian republic, the council of ten unanimously fixed upon *Bembus*, to supply this loss.—His advanced age, for he was now in his sixtieth year, did not prevent him from acceding to this honourable request of his countrymen.

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*Flor.* 1548. *Bembus* was the first person, says *Apostolus Zenus*, who explained to his countrymen the mechanism and construction of their native language.

The Italian poems of *Bembus* intituled "*Rime di M. Pietro Bembo*," were collected, and printed for the first time, *Venetiis, per Joan. Ant. et Fratres a Sabbio.* an. 1530, in 4to. A third and enlarged edition appeared at Rome, 1548.

*Bembus* is said to have left, among other unpublished works, a MS. entitled "*Delle Vite e Rime de' Poeti Provenzali*," which came into the possession of his Biographer *Beccatelli*. We are informed he employed much time and pains in the study of the old Provençal writers: "*cui lingua, says Zeno, quis inficietur plurimum debere Italas musas?*"

countrymen. In writing this history, which he completed in XII books,—we are told he professedly chose the style of Cæsar as his model.

Clement VII. dying, Sept. 1534, the Cardinal *Farnese* was elected to the pontificate, and assumed the name of Paul III. Willing to manifest his regard for the republic of Venice, by the advancement of one of its nobility, he is supposed early to have destined Bembus to the cardinalship. But in consequence of objections, secretly urged, against the lighter part of his writings, and some of the events of his past life,—his appointment was not publicly announced till the beginning of the year 1539. (*t*) On his acceptance of this dignity,

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(*t*) An erroneous idea seems unaccountably to have prevailed that Bembus was advanced to the cardinalship by Leo X. and consequently at a much earlier period of his life. Mr. Roscoe has inadvertently fallen into this mistake. In his "*Life of Lor. de' Medici.*" vol. 2. p. 283, he observes, that Leo X conferred on *Pietro Bembo* and *Giacopo Sadoleti* the rank of Cardinal: whereas not only the former but the latter also, was in reality indebted for this honour to Paul III.

nity, the insignia of which, from his predilection for retirement, he is said to have assumed with reluctance, he determined, says Beccatelli, to devote himself wholly to the duties of his office. "*Ill che fece,* says he, *& altro più non lesse che scritture sante.*"

As

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Among the "*Lettere volgari di diversi nobilissimi uomini,*" 8vo. apud Aldum. 1551, are several congratulatory letters to Bembo on his exaltation to this dignity. From the language of these letters we are led to infer that this event was generally expected to have taken place at an earlier period; and it seems to have been delayed by some cause rather alluded to than clearly specified. "*Dovevano molto prima, Reverendissimo Signor mio, le preclare & singolari virtu vostre havervi inalzato a questo sì degno grado, se forse Iddio non havesse egli altramente disposto, &c. (Il Fracastoro al Cardinal Bembo, fol. 22.)*" It is spoken of as a dignity that could no longer with propriety be withheld from a person of his singular merit. (See the letter of Marc. Antonio de Mula, fol. 56.) Francesco Guicciardini professes himself gratified not more by the honour conferred on his friend, than that by his prudence, steadiness, and firmness, he had been at length enabled to rise superior to the malice of fortune. (*Lib. ii. fol. 7.*) These letters also countenance a hint thrown out by one of Bembo's biographers, that had his life been prolonged, it was not improbable he would in time have been exalted to the dignity of supreme Pontiff.

As nothing appears upon record to impeach the moral or religious conduct of Bembus, at this period, we are justified in concluding that he conducted himself, in all respects, as became his ecclesiastical dignity and character.—It is by no means uncommon for the habits and views of the same person, to be different at different seasons of life.—It would therefore be unjust, to charge all the levities and indiscretions of the young man, upon the Cardinal. Yet he has perhaps suffered not a little, in the latter character, for the actions and writings of the former. (u)

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(u) The *Archbishop of Benevento* makes use of a similar mode of reasoning, in his attempt to exculpate himself from a charge of a more aggravated nature, than any that has been brought against his friend Bembus.

Annis abhinc triginta et amplius, scio

Nonnulla me, fortasse non castissimis

Lusisse versibus, quod ætas tunc mea

Rerum me adegit inscia; & semper joci

Licentiùs gavisà concessu omnium

Juventa: quod fecère & alii item boni.

At nunc abit juventa,—lusus permanet;

Et carmini illi nomen adscribunt meum

Idem quod ante erat, nec adscribunt diem

He had long enjoyed a good state of health; if we except occasional indispositions from slight attacks of the gout. At length the infirmities of old age, began to steal on him, and his sight to be impaired. His death was accelerated by an accident, which he met with while riding on horseback. In passing through a small postern, he received a bruise on his side, which brought on a slow fever. He was sensible of his approaching dissolution, and conversed cheerfully with his friends on that subject. He died Jan. 20, 1547, aged 76 years, and eight months.

The following epitaph was by direction of his son Torquato, inscribed on his tomb.

PETRO.

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Eandem : erat quæ, quando id olim lusimus :  
Sed quod puer peccavit, accusant senem.

*Casa ad Germanos.*

Several however of the earlier productions of Bembo are too licentious to admit of any apology. We can only lament that poesy and erudition in these and other instances, should so often have been made by early scholars subservient to the purposes of immorality.

PETRO. BEMBO. PATRITIO  
 VENETO. OB. EIVS. SINGVLARES  
 VIRTUTES. A. PAVLO. III. PON. MAX.  
 IN. SACRVM. COLLEGIVM. COOPTATO  
 TORQVATVS. BEMBV. P.

*Marc-Antoine Muret* is cited by Zeno, as observing, that after the restoration of letters, chiefly by means of the Medicean family, innumerable writers of Latin, on every science, appeared, but very few in a style not to say faultless, but even possessing any semblance of pure and classical latinity. “*Ut Græci proverbio dicunt multos esse qui thyrsus ferunt, sed paucos Bacchos, ita multorum falsâ quâdam latini sermonis specie inducta et oblita oratio est, paucorum latinâ. Duo in Italiâ summi viri duces ceteris ad hanc laudem capessendam, et quasi antesignani fuerunt, Jacobus Sadoletus, et Petrus Bembus.*”

Bembus, says Casa, was the first to look back to the ancient models, to correct the perverted taste that generally prevailed: and to persuade his countrymen rather to imitate Cicero, Virgil, and Cæsar, in their Latin compositions, than Apuleius, Macrobius, and Statius.

The



The obligations the Italian language lay under to Bembo, are thus comprehensively expressed, (x) in an epigram of *Cynth. Joan. Baptista Gyraldi*, of Ferrara.

Thusca tuo debes Petrarchæ Musa Parenti  
Multum, Bembeæ sed magis una lyræ;  
Namque is te genuit,—Bembus revocavit ab Orco;  
Illud mortale est; hoc reor esse Dei.

*Carm. Illustr. Poet. Ital. tom 5.*

Among the Italian poems of Bembo, his ode, or *canzone*, to the memory of his brother *Carlo*, who died young, has been universally approved as a perfect model, in that species of composition. His Latin poems are

(x) Apost. Zeno. introduces an observation of *Varchius* (in *Herculano* page 24) to the same effect. *Primo il Bembo di tutti, osservando le regole della grammatica, e mettendo in opera gli ammaestramenti del bene e artificiosamente scrivere, l'imito (Petrarcham scilicet) da dovero, e rassomigliandosi a lui, mostrò la piana e diritta via del leggiadramente, e lodevolmente comporre nella lingua Fiorentina.*

Bembo, che 'l puro, e dolce idioma nostro  
Levato fuor del volgar uso tetro,  
Quale esser dee, ci ha col suo esempio mostro.

*Ariosto. "Orland. Fur." Canto ult.*

are in general, classically elegant and correct. He has been particularly successful in some of his epigrams ; among which his *Raphaelis Urbinatis Pictoris Epitaphium*, is deserving of special mention.

Hic ille est Raphael, metuit quo sospite vinci  
Rerum magna Parens, et moriente, mori.

Bembus was generally sparing in his diet, and often studied with long and intense application. He was nice, to a degree of fastidiousness, in the choice of his words, and forms of expression ; and repeatedly corrected his works. We are told he was also particularly happy in imitating the style of any other writer : and, when at Ferrara, composed Latin verses, which were taken for works of the ancients. He was frequently solicited to revise the compositions of others. Even Sannazarius, it is said, submitted his celebrated poem, “ *de Partu Virginis*,” to the critical inspection of Bembus, before it was published. In discharging the office of a literary censor, he was candid, and seldom harshly severe. But *Beccatelli* furnishes us with one instance of his critical severity, in the following words.

“ Vero

“Vero e che intesi da persona degna di fede in Bologna, che havendoli uno di quei poeti assai inetto portato a mostrare, mentre che di la passava, un suo libracchio di molti versi in rima, scritto però di buona mano, & pregatolo che per quel giorno, o due, che soprastava del viaggio, lo vedesse, & che trovando cosa alcuna, che non li sodisfacesse, la notasse con un poco di cera in margine, perche poi si potesse levar senza offesa, tornato il valente huomo per il libro, la vista del quale in pochi versi haveva stracco M. Pietro, & guardando, nè trovandoli note alcune di cera, tutto allegro disse: Dunque V. S. l’approva senza eccectione, poiche vedo che in niuna parte l’hà tocco. A che M. Pietro rispose, Io l’ho fatto per manco briga persuadendomi che sia meglio il dirvi che lo portiate ad un spetiale, quando fa candele, & tutto lo atuffiate in un tratto nella caldaja della cera, della quale ne pigliaria a bastanza per sodisfare al desiderio vostro, & al giudicio mio.”

A statue was erected at Padua to the memory of Bembo, at the expense of his friend

friend *Hieronimo d' Ismerio Quirino*, with the following inscription. (*y*)

PETRI. BEMBI. CARD. IMAGINEM  
HIERONYMVS. QVIRINVS. ISMERII. F  
IN. PVBLICO. PONENDAM. CVRAVIT  
VT. CVIVS. INGENII  
MONVMENTA. AETERNA. SINT  
EIVS. CORPORIS. QVOQVE. MEMORIA  
NE. A. POSTERITATE. DESIDERETVR.  
VIX. ANN. LXXVI. M. VII. D. XXIX  
OBIIT. XV. CAL. FEBR. M.D. XLVII.

GALATEA

(*y*) The memory of Bembo, was honoured with the following additional sepulchral eulogy, by the pen of Cardinal *Sadoletto*, his ancient friend and colleague, whose praise derived weight from the character of the person who bestowed it,

DEO. IMM. S,

Et virtuti ac memoriæ Petri Bembi Patritii Veneti,  
S. R. E. Cardinalis, cujus ingenii, literarum, eloquentiæ,  
gloria in suo sæculo princeps, & antiquorum laudibus  
par; gratia autem in amplissimo ordine, in moribus pro-  
bitas, humanitas, liberalitas, supra communem modum  
semper existimata sunt; quod de ejus vita hominum  
judicium, beata mors sanctissimè ab eo & pacatissimè  
obita, divino quoque confirmavit testimonio.

## GALATEA.

FROM THE LATIN OF BEMBUS.

FROM PAN, while GALATEA slowly flies,  
 The God pursues, and hopes to clasp his prize.  
 His steps alluring o'er the yielding sand,  
 Where dangerous waters beat Sicilia's strand,  
 Her native deep the wily nymph regains,  
 Nor yet, his eager chace the deep restrains:  
 Till half immers'd beneath the treacherous flood,  
 Stay nymph," he cries, " why thus my suit elude:  
 Stay, GALATEA, stay: repress thy fear:  
 Nor vainly think the hateful Cyclops near,  
 Who with rent rocks thy Acis dar'd to wound,  
 While jealous fury stain'd the reeking ground.—  
 'Tis PAN pursues,—'tis PAN, whose skill divine  
 First taught the tuneful reeds with wax to join;  
 Me, swains on pine-crown'd Mænalus adore,  
 And cool Lycæus owns my guardian pow'r;  
 For thee alone of Neptune's train I burn,  
 Then stay thou, nymph, and at my suit return."

He said;—abrupt and steep, declin'd the shore,  
 And scarce the slippery bank his footsteps bore;  
 Yet, where the sly nymph leads the insidious way,  
 He treads, with haste that serves but to betray;

Till from his step withdraws the unstable ground,  
 And gives him sudden to the deep profound.—  
 Down glides the God,—by envious love beguil'd,  
 With slime, and sand, his struggling form defil'd;  
 And on his lips, while “GALATEA” dwells,  
 His half form'd voice the eddying water quells.

Then first did PAN, if truth accord with fame,  
 Drink, in reluctant draughts, the briny stream;  
 Stern Neptune saw, nor bade his floods refrain  
 To avenge a sister of the Nereid train.  
 Unskill'd to swim, the exulting deep receives,  
 And sportive rolls him in the restless waves;  
 Yet thrice, the bank he seiz'd, with effort vain,  
 And thrice, relaps'd into the whelming main.

The struggling God, with joy the Nymph survey'd,  
 And her fair face a lovelier smile display'd.  
 His luckless fall, as round the shore they stood,  
 The gazing Fauns, his own attendants view'd.  
 Thy fall, O PAN, survey'd that wanton throng,  
 Whom rape delights, and revelry, and song,  
 The mingled Satyrs;—and Sylvanus, thou,  
 Known by the cypress that adorns thy brow.

Their leader's sad mischance they mark with pain,  
 And, while he struggles with the billowy main,  
 All hail the Nymph, in tones of anxious grief,  
 “Haste, GALATEA! haste to his relief!  
 Return kind Nymph, in pity, to his aid,  
 Nor leave thy suitor helpless, and betray'd;—  
 Ah! let not such a crime thy realms disgrace,  
 Which not the lapse of time can e'er efface.”—

Thus

Thus they exclaim; the echoing tones rebound,  
 And distant *Ætna* thunders back the sound;  
 Yet still the Nymph, with well-dissembled fear,  
 Flies to the deep, nor lends a listening ear.—  
 With added clamours they their voices join,  
 And tax with cruelty each pow'r marine;  
 Now beat their breasts in agonizing grief,  
 Rush to the waves, and tender vain relief;  
 For still, the treacherous shore beneath their feet  
 Recedes,—nor can support the incumbent weight.

With secret triumph, as she swims along,  
 The Nymph obliquely views the anxious throng;  
 Pleas'd that success her single art hath crown'd,  
 That one sole pow'r, such numbers can confound;  
 Then cries, "since victory thus rewards our wiles,  
 Content we'll end the sport, and break the toils."

She said; and quick to appease their loud alarms  
 Plied the light oarage of her rosy arms;  
 While swift the reflux deep her bosom cleaves,  
 And stems her snowy foot the murmuring waves;  
 Then rais'd his dripping head, with torpid night  
 Opprest, nor conscious of the chearful light.

When slow-returning sense pervades his frame:  
 Thus she—ah! why indulge the unequal flame,  
 Rash power! "what frenzy urg'd with aims undue,  
 'Midst her own realms a sea-nymph to pursue!  
 To me the fates assign some other spouse,  
 Some pow'r marine to share my equal vows—  
 Hence, let thy native woods thy views restrain,  
 Nor longer woo a goddess of the main."







## FRACASTORIUS.

— O, SI TE COMITEM DENT RURA BEATA  
BARDOLENA MIHI! O, QUIS NOS PROPTER AMOENUM  
BENACUM, VIRIDI SILVIS IN LITTORE SISTAT:  
ATQUE OLEA, LAUROQUE TEGAT!

Fracast. ad M. Ant. Flamin. & Galeat. Florimont.

IT has been observed, that FRACASTOR was not an author who wrote for fame.— His facility in composition, rendered that a pleasure to him, which to many is a toil; and in his converse with the muses, especially, he appears to have had little further view than the temporary amusement of himself, and his friends. His "*Citrriorum Epigrammata*," and many of his smaller pieces are lost. — So indifferent was this author, with regard to the fate of his poetical

poetical productions, that, we are told, he seldom evinced any concern for their preservation. The greater part of such of his poems as have survived to our times, were with difficulty collected together, from the various repositories of the learned; and thus rescued from oblivion, merely by the care of individuals who fortunately knew how to appreciate their merits.

This accomplished scholar, was born at Verona, about the year 1484; (*a*) and descended from a very ancient and honourable family. (*b*) His father *Paulo-Philippus*, and the rest of his friends, remarked with pleasure, those signs of a promising genius which distinguished the juvenile days of Fracastor; and no expense was spared in his education.

Singular circumstances are recorded, concerning his birth, and infancy. — He  
came

(*a*) See the life of *Fracastor*, prefixed to the third edition of his works, in 4to. printed *Venetiis apud Juntas* 1584.

(*b*) *Perantiqua, et ob id valde illustris. ibid.*

came into the world, with his lips so united, that the knife of the surgeon was requisite to separate them. (c) While his mother, *Camilla Mascarellia*, was fondling him, yet an infant, in her arms, she was killed by lightening, (d) but he escaped unhurt. In his youth he was sent to prosecute his studies at Padua.—Here, not content with superficial acquirements, he manifested an earnest

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(c) *Julius Cæsar Scaliger*, alludes to this incident in the following indifferent epigram :

Os Fracastorio nascenti defuit, ergo  
 Sedulus attentâ finxit Apollo manu ;  
 Inde hauri, medicusque ingens, ingensque Poeta,  
 Et magno facies omnia plena deo.

Thus imitated by the Italian poet *Marino*.

*Al Fracastor nascente*  
*Mancò la bocca, allora il biondo Dio*  
*Con arte diligente*  
*Di sua man gliela fece, e gliel' aprio,*  
*Poi di se gliel' empio.*  
*Quinci ei divin divenne : ed egualmente*  
*Di doppia gloria in un giunse à la meta,*  
*E Fisico, e Pöeta.*

(d) *Fatali de cœlo icta fulmine. Vit. Frac. supra-*  
*dict.*

earnest desire to render himself thoroughly master of every science that occupied his attention. His uncommon memory, and unwearied application, enabled him to make a singular proficiency in mathematics. *Petrus Pomponatius*, a Mantuan, had the direction of his philosophical studies.

At the university of Padua,—Fracastor had for associates and fellow-students, several young men of distinguished rank. Among these, were *Gaspar Contarenus*, who was afterwards created a Cardinal by Paul III. *Andreas Naugerius*; *Marcus Antonius Contarenus*; all Venetians of high distinction. *Joannes Jacobus Bardulonus*, of Mantua:—*Pomponius*, and *Lucas Gaurici*, brothers, and deeply skilled in astronomy; *Joannes Baptista Rhamnusius*; and lastly *Marcus Antonius*, *Joannes Baptista*, and *Rhaymundus Turriani*, three brothers, of one of the noblest houses of Verona; with whom, the writings of Fracastor evince, that he afterwards maintained a cordial and uninterrupted friendship.

Fracastor continued to reside at Padua; where he probably became a public lecturer  
in

in some branch of learning, till war interrupted the tranquillity, — and ruined the prosperity of that seat of letters. We are told he was afterwards engaged, at the instance of *Livianus*, general of the Venetian forces, on terms very honourable to him, to superintend some department of science, at an academy in *Friuli*. (e) Here he had a further opportunity of cultivating the friendship of *Navagero*, and of *Johannes Cotta*, a gentleman of *Legnano*, who excelled in poetry, and whom Fracastor celebrates in his poems. But there is reason to suppose he did not enjoy in this new situation, any lasting tranquillity. We are informed he accompanied his friend *Livianus*, in several military expeditions. At length this commander having been defeated and taken prisoner in an engagement, on the banks of the *Adda*, (1) Fracastor returned to his native city; and applied himself to the management of his paternal estate, which had suffered greatly in the general devastation.

Fracastor

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(e) Academia Forojuliensi ad Portam Naonem instituta. *Vit. Frac. supradict.*

(1) *Bembi Hist. Venet. lib. vii, ad fin.*

Fracastor had married, during the lifetime of his father, and in compliance with his wishes. This marriage was not unproductive: but he had the grief of attending two of his sons to the grave, who were snatched from him by a premature decease. (f) He was deprived of a third at a more advanced age. *Paulo-Philippus* was the only son who survived him. Of him, the biographer of Fracastor makes mention, as living at Verona, in his time, and eminent for his literary qualifications: “*quem, says he, hodiè Veronæ præclaro florentem ingenio admiramur.*”

Medicine was the science to which Fracastor turned his principal attention. His fame as a physician, was widely diffused. In the whole course of a practice in which he was eminently successful, gain was with him a secondary, and very inferior concern. It has even been affirmed that he practised entirely without pecuniary reward. To his other acquirements Fracastor added a profound knowledge of natural philosophy,

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(f) These sons he very pathetically laments, in the verses addressed *ad Joannem Baptistam Turrianum Veronensem.*

losophy, and astronomy, and in his astronomical treatises, he had the credit of pointing out, or elucidating some things which were till then entirely unknown, or very imperfectly understood. (g)

The

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(g) Scipione Maffei, in the *Notizia Letteraria* subjoined to the work entitled "*Verona Illustrata*" in fol. *Veronæ* 1732, has given a summary of the improvements which the philosophy of medicine as well as the science of astronomy, received from the writings of Fracastor. That the telescope was an instrument not entirely unknown to him, Maffei proves in the following words; "*All' uso del cannocchiale fece strada fin dal tempo suo l'autore di cui trattiamo, poichè disse nel capo 23 de gli Omocentrici, che riguardando la luna, e le stelle con certi vetri, venivano a parer vicinissime, et non più alte delle torri; e disse nel capo 8: Si quis per duo specilla ocularia perspiciat, altero alteri superposito, majora multo, et propinquiora videbit omnia.*"

And that a species of microscope was also in use so early as the time of *Giovanni Rucellai*, who flourished in the pontificate of *Leo X.* appears, says Maffei, from the following passage in the "*Api*," a poem of that author.

"Io già mi posi a far di questi insetti  
Incision per molti membri loro,  
Che chiama *Anatomia* la lingua *Greca*;  
E parebbe impossibil s' io narrassi  
Alcuni lor membretti come stanno,  
Che son quasi invisibili a i nostr' occhi."

The astronomical, critical, and philosophical treatises of Fracastor are enlivened with occasional poems. Several of them are composed in the form of conversations: a species of writing sanctioned by some of the finest models of antiquity, and much used in these early periods of the revival of letters. Their titles are borrowed from the names of the speakers. The "*de Animá Dialogus*" is denominated "*Fracastorius*;" the treatise "*de Poeticá*," is intitled *Naugerius*; and the books "*de Intellectione*," have the title of *Turrius*. A young man, in the character of a minstrel, who is supposed to be more especially subject to the authority of Naugerius,—sings to his lyre the verses that are occasionally introduced. The pretence is merely relaxation from  
severer

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*E segue dicendo, come si era valso di vetri, i quali tanto ingrandicano, che bambino pur' allor nato pareo il colosso di Rodi.*"—Rucellai, a native of Florence, and related to the family of the Medici, was born about the year 1475. He cultivated Italian poetry with success. Disappointed in his expectation of ecclesiastical preferment by the death of his patron Leo X. he died we are told in an obscure situation, about the 50th year of his age.



severer thought; and the poems are often unconnected with the main subject.

Fracastor

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*Scipione Maffei*, in the work before mentioned, has given some very interesting notices of various of his learned countrymen, who flourished, as well in very early periods, as in those distinguished for the revival of learning. The elegance of the following little poem, of a date so remote as the middle of the fifteenth century, which he gives on the authority of an inedited MS. to which he had access, may perhaps be a sufficient apology for its insertion in this place.

*Bernardini Cilenii Veronensis.*

Quid fles, o mea lux? quid madidas genas

Perturbas lacrimis, albaque percutis

Sævis pectora palmis,

Et flavum laniās caput?

Felix Elysium jam nemus aspicit

Frater, Parca truci quem rapuit manu,

Et possessa beatis

Umbris rura perambulat.

Hic sunt virginei cum citharis chori,

Hic est arcitenens cum pharetrâ puer:

Passim lilia, passim

Rubræ cum violis rosæ:

Hæc nos rura manent; hoc nemus incolet

Quisquis perpetuis fervet amoribus;

Quisquis pectore molli

Inclusas aluit faces.

Fracastor maintained a literary intercourse  
with many of the most distinguished charac-  
ters

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Ergo jam querulis parce doloribus,  
Neu mæstis violes funera fletibus.  
Vivum, Milphia, vulgus  
Plores, si sapias magis.

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Ah ! cease to weep, let sorrow's storm  
No more that blooming cheek deform,  
Nor beat that snowy breast, nor tear  
With cruel hand thy golden hair.

A flower cut off in early bloom,  
Thy brother met his timeless doom ;  
Yet still blest youth he lives, he roves,  
With happiest shades, the Elysian groves.

He joins amid' that choral throng,  
While love presides, the dance, the song ;  
Where strewn profuse, the violet blows,  
The lily pale, the blushing rose.

We too, and every faithful pair,  
E'er long, with him those joys shall share ;  
All—not averse from kind desires,  
Whose bosoms love with truth inspires.

Then for the dead, with fruitless woe,  
Let no untimely sorrows flow ;  
Strangers to ties that life endear,  
The insensate living claim the tear.

ters of the times. Besides those already enumerated, *Bembo*, and *Flaminio*, were in the number of his poetical friends.—*Joannes Matthæus Giberti*, Bishop of Verona, and Cardinal *Alexander Farnese*, with others of the highest rank and station, assiduously cultivated his friendship. To several of these dignified personages, we find him addressing various of his poems; to the latter he dedicated some of his medical works.

Averse from the ceremony and tumult of a public life, he had a peculiar predilection for retirement; and passed a great part of his time, at his villa in the neighbourhood of Verona.—Of this seat, Fracastor's biographer has given us a pleasing description. (2) It was situated among a range of hills about fifteen miles from Verona, between the Athesis, (*Adige*) and Benacus, (*Lago di Garda*). “Here, says he, after a moderate ascent, is seen the villa of Fracastor, in the midst of a level ground, yet so elevated as to command a view of the lake.  
The

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(2) *In vita Fracast. supra dict.*

The house is plain, and has little to boast from artificial ornament; but much from the natural beauty of its situation. It is of a square form, with an open aspect on every side except the north. On the east, on which part, the *Adige* rolls its rapid current, hastening from the interior of Germany, and laves the foot of the mountain, it commands a view of Verona: with innumerable villas scattered here and there, on the subjacent plain. Herds and flocks grazing, add to the picturesque beauty of the scene: which is still heightened by the smoke of the scattered habitations, seen most distinctly towards evening. On the west, the appearance of the *Lago di Garda*, is no less pleasing. Here hills rising in alternate succession, meet the view: here the sometimes disturbed and tumultuous billows of the lake:—the charming peninsula of Catullus;—vessels with expanded sails:—and fishing barks, seen approaching from a remote distance:—and numerous towns and hamlets seated on the sunny promontories. Beneath lies *Bardoleno*; its declivities crowned with olives, and orange trees; the hilly summits, here embrowned with shady woods; there spreading a green and luxuriant

luxuriant pasture. The damp unwholesome winds from the south, are warded off by an orchard of the choicest fruit trees,—so arranged as to form a skreen to the villa; while mount *Baldo* on the north, towering behind, protects it from the rigorous blasts of winter.—This delightful retreat possesses therefore a double advantage. In the heat of summer, it is agreeably ventilated by cool and refreshing breezes, which temper the fervor of the air;—in winter, it is exposed only to the enlivening rays of the sun, and a clear sky. The *Lago di Garda*, has in common with the sea this property:—it never freezes:—and as it were resists and mollifies the severity of winter. Its abundance of fish adds much to its other advantages.”

“ Such says he, is the mansion, furnished with apartments adapted to summer or winter, that so often admitted into its beloved recesses our *Girolamo*.—Here was he accustomed to enjoy the conversation of his friends. Here he found that tranquillity and rural seclusion equally propitious to the muses and to severer studies: and here he produced many of those works which spread  
his

his celebrity throughout Europe; and covered his brow with the wreath of fame."

Fracastor himself, in a poetical epistle to one of his friends, agreeably describes the same favourite retreat; and enters into a pleasing and rational detail of the employments and recreations, in which he passed his secluded hours.

*To Franciscus Turrianus, of Verona.*

If these small Lares any charms afford,  
Nor you disdain to grace our humble board,  
While far from cities I my footsteps bend,  
Here let me prove the endearments of a friend  
Mid' CAPHIAN hills, where freshening gales assuage  
The noon-tide heat, and calm the dog-star's rage;  
But that our groves with chirping insects ring,  
I ne'er had mark'd the fleeting lapse of spring.

—What, though my mansion rise not proudly great,  
It boasts in neatness, what it wants in state.  
Here too, no jars, nor din of noisy arms,  
Nor care intrude, nor conscious guilt alarms.  
Here peaceful solitude the muse befriends,  
Soothes us awake, and on our sleep attends.  
What, if my ceiling boasts no painted dies,  
Nor fears the innoxious dust that round it flies;  
If chisel'd by the immortal sculptor's hand,  
No busts surprise, nor breathing statues stand;

Here

Here FREEDOM dwells,—that loves the rural plains,  
 And wide expatiates in her own domains;  
 Here acts,—absolv'd from modish fashion's school,  
 Nor moves in measur'd steps, nor stands by rule;  
 But drinks at pleasure, and reclines at ease,  
 No laws to trammel, and no fops to tease.

Perchance, each action free to praise or blame,  
 Of my lone hours a due account you claim.  
 Forth from my home at earliest dawn I stray,  
 And catch the glories of the opening day,  
 Where Sol's gay beam the face of nature cheers,  
 Who in no scene a lovelier aspect wears.—  
 Brown woods, and towering cliffs salute his rise,  
 And rain-bow lustres tinge the illumin'd skies.  
 —BENACUS next my early notice claims,  
 His hundred nymphs, and tributary streams:  
 Pleas'd, I remark his banks with verdure gay,  
 Where wandering flocks, and lowing oxen stray.—  
 Here the rough goat, with bearded honors, leads  
 His unpenn'd followers to the dewy meads:—  
 The rustic dame each straggler lorn, behind  
 Compels, nor yet her housewife task resign'd.

Next, taught the sylvan scenery to approve,  
 I call my offspring to the neighbouring grove;  
 While each a volume bears of learned lore,  
 Delightful solace of the winged hour.  
 Here read, where nature forms a verdant seat,  
 And beech or chesnut yields a cool retreat;  
 As flit from bough to bough the aerial throng,  
 And the woods echo to their varied song.

Now, where deep shades exclude the solar ray,  
 A lengthen'd walk beguiles the advancing day,  
 Till my tir'd charge of hunger's call complains,  
 Whose rage, not Pan, nor the lov'd muse restrains.  
 They run before, and with assiduous care,  
 Pour the pure lymph, the sparkling wines prepare.  
 The gay board smiles, with flow'rs and fruitage drest,  
 The coop, and frugal garden yield the rest.

Mean-time, in measur'd strokes the flail resounds,  
 And with loud echoes from the floor rebounds,—  
 While mid' the heat the sinewy rustic plies  
 Alternate labour, and the light chaff flies;  
 From high Olympus, Ceres marks their toils,  
 And crowns each effort with benignant smiles.

Light slumbers, skreen'd from sol's oppressive ray,  
 Or studious converse lengthen out the day.—  
 These, and the short excursion, please by turns,  
 While your parch'd city flaming Sirius burns.

When Hesper, rising from the azure main,  
 Through fields of æther leads his shining train,  
 The accusom'd cliff, my eager feet ascend,  
 And his young charge their parent's steps attend.  
 Thence, widely scattered o'er the blue serene,  
 I shew the glories of the ethereal scene;  
 Exalt their youthful aims to heights sublime,  
 And wake their ardour for the heavenly clime;  
 While strong desire each glowing breast inflames  
 To mark their courses, and recount their names.



—Yon city's tumult, and the pride of state  
 Contemns my friend? such joys on you await.  
 Ah, why not hasten to these haunts, long prov'd  
 To friendship sacred, and by virtue lov'd.  
 NAUGERIUS here in pleasing converse stray'd;  
 Here our own Battus tun'd his sylvan reed,  
 By every muse belov'd,—an honour'd name;  
 Here Pan he sung, and Tellus' ancient flame.

Fracastor was fond of music, in which he was a proficient. He was habitually of a thoughtful turn of mind; a man of few words; of the strictest temperance; a remarkable manager of his time, no part of which he suffered to pass unimproved.

In his latter years, his attachment to privacy and retirement seemed to increase, and he wished to relinquish the practice of physic, and resign himself entirely to the pleasures of friendship, and the free pursuits of literature. A passage declarative of this disposition occurs among some verses addressed by him to his illustrious friend the bishop of Verona. (*h*)

Hic

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(*h*) *Giovanni Matteo Giberti* was born at Palermo; but his father *Francesco* was a Genoese, and commander

“ Hic canere, et tenuem posse exercere camænam,  
 Ille dedit sanctus qui mihi semper erit.

Hic herbas, succosque tuos, artemque relinquo  
 Phœbe ! soles musas tu quoque amare magis.”

“ Here

of the Pope's naval forces. In his youth Giberti distinguished himself in the literary court of Leo X. Clement VII. appointed him bishop of *Verona* at an early age; but as he was long resident at Rome, or employed on missions of the highest importance to the ecclesiastical state, *Piero Caraffi*, afterwards Paul IV. was deputed to manage the concerns of his bishopric. At length, in the pontificate of Paul III. Giberti retired to his diocese, where his public and private virtues rendered him an ornament to his station. His palace was always open to men of learning, whether Italians or strangers; and a considerable part of his great revenues was munificently employed in the encouragement of letters. He was a liberal patron of Greek literature. New Greek types were cast at his expense. He employed under his own roof a number of persons in transcribing MSS. and defrayed the charge of publishing several excellent editions of the works of the Greek fathers. (*Maffei*)—This public spirited prelate is deservedly celebrated in the *Galateo* of *Casa*. He is the subject of the poem of *Bembus* entitled *Benacus*; and various other contemporary poets have paid him the tribute of praise he so well merited. The works of *Giberti*, with his life, appear to have been published at *Verone* 1733, and *Hostiliæ* 1736.

"Here given to tune my slender reed,  
 PÆAN! I leave the healing lore :  
 Thy potent herbs, and skill resign ;  
 Even thou too lov'st the muses more."

Fracastor died, August, 1553, of an apoplexy with which he was seized as he sat at dinner, in his villa of *Incaffi* before described.

Statues of brass were erected at *Padua*, to the memory of this celebrated scholar, and of his friend *Andreas Naugerius*, (i) in a situation

(i) *Andrea Navagero* was a nobleman of Venice, distinguished for his eloquence, public and private virtues, and zeal for the interests of his country. He was sent by the senate of Venice, on an embassy to Charles V. and afterwards, to Francis I. but died on his way to the court of the latter, May 8th. 1529, in his forty-seventh year. His learning and estimable qualities are very highly spoken of. He is said to have composed a history of the affairs of Venice, from the year 1486, which he caused to be destroyed a short time before his death; and this, we are told, was the fate of many of his poetical compositions. Of the latter, those which remain, breathe a pure and classical taste. Catullus was the author whom Navagero chose to imitate. His antipathy to Martial's manner of writing, which he testified

a situation much frequented by the students and professors of the university; that they might serve as continual mementos of these distinguished persons, and incentives to the pursuit of literary eminence. A similar testimony of respect was paid to their illustrious countryman, by the citizens of Verona, where a statue was erected to his memory, with the following inscription:

*Hieronimo Fracastorio Paulli Philippi F.  
ex publica auctoritate anno MDLIX.*

Fracastor's death was lamented in an ode, which *Hieronymus Amaltheus* composed to his memory. His biographer has recorded the following verses of *Adamus Fumanus*, on the same subject.

Longè vir unus omnium doctissimus,  
VERONA per quem non MARONES MANTUÆ,  
Nec nostra priscis invident jam sæcula,  
Virtute summam consecutus gloriam,

Jam

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by burning the works of that poet, on a certain day in every year, has often been noticed. "*Tout le monde sait* (says Menage, in his *Anti-Baillet*, tom. 2. p. 47.) *que Naugérius bruloit tous les ans un exemplaire de Martial; qu' il sacrifioit aux manes de Catulle.*" His works were collected and printed at Padua, in 8vo. 1718.

Jam grandis ævo, hic conditur FRACASTORIUS.

Ad tristem acerbæ mortis ejus nuncium

Vicina flevit ora ; flêrunt ultimæ

Gentes, periisse musicorum candidum

Florem, optimarum et lumen artium omnium.

VERONA's offspring, happy in whose praise,

MANTUA ! she envies not thy VIRGIL's bays,

While to her wondering ken, his glowing page

Recals the beauties of the Augustan age,

With weight of glory, and of years opprest,

Here sleeps FRACASTOR ! here his ashes rest !

Fame speaks ;—surrounding realms his loss deplore,

Nor unlamenting hears each distant shore :

All mourn the man whom all acknowledg'd long

The light of science, and the flower of song.

Perhaps the productions of no modern poet have been more commended by the learned, than those of Fracastor. His poems are, in general, written with a spirit which never degenerates into insipidity. But on his *Syphilis* the high poetical reputation of Fracastor is principally founded. *Sannazarius*, on reading this poem, declared he thought it superior to any thing produced by himself, or his learned contemporaries. From this celebrated performance,

ance, I subjoin a short extract, wherein the author allegorically alludes to the cause of that disease, which is the subject of the poem, agreeably to the notion then prevalent, that it was the effect of an impure atmosphere; and ingeniously points out the specific found efficacious, in arresting its baneful progress,

ILCEUS, an inoffensive inhabitant of the pastoral scenes of Syria, afflicted with a malady, of which he knows neither the cause nor the cure, prays for relief, to the rural deities, and especially to Callirhœ, the nymph who is supposed to preside over a fountain remarkable for the medicinal and salubrious qualities of its waters. Ilceus has just concluded his invocation, and the poem thus proceeds;

He said; and near the welling fount reclin'd,  
To its green verge his fainting limbs consign'd.  
CALLIRHOE hears, as in her mossy caves  
Glittering with lucid springs, the Goddess laves:  
She bids her stream, that murmurs as it flows  
O'er the bright pebbles, soothe him to repose,  
Deepens the gloom, and deigns herself to shed  
Oblivious slumbers round his drooping head:  
Then soft emerging from the sacred stream  
Him thus address'd, conspicuous in his dream,

“ O ILCEUS!

" O ILCEUS! doom'd a weight of woes to bear,  
 " Yet dear to Gods, and my peculiar care,  
 " Hope no relief,—expos'd to Phœbus' sight  
 " Where earth's wide surface hails his golden light,  
 " Health he denies, by DIAN's prayer deterr'd,  
 " Who mourns the monarch of her widow'd herd,  
 " Slain by thy hand, no more at large he roves,  
 " Since his proud antlers deck these hallow'd groves:  
 " Trivia descried her favorite's gory wound,  
 " She saw his sever'd honours stain the ground,  
 " And soon her tears, and agonizing cries  
 " Mov'd to revenge the Pow'r that rules the skies.  
 " His angry shafts atone Diana's grief,  
 " He wing'd the pest, 'tis he denies relief.

" Then far remote from SOL's resplendent ray,  
 " Beneath his influence, and these scenes of day,—  
 " If health remain, expect the precious aid,  
 " From Night's deep caverns and the realms of shade.  
 " Where nods tremendous many a tree of Jove,  
 " And many a cedar fills yon stately grove,  
 " 'Mid deepest glooms, with murmuring horrors crown'd,  
 " A rocky cave expands its jaws profound.  
 " Against the morrow, let thy early care  
 " A tender lamb of sablest fleece prepare.—  
 " Even in the entrance shall the victim fall,  
 " Be thine, on OPS, with solemn rites to call,  
 " Dread Pow'r! nor less to Night, and silent shades,  
 " And nymphs unknown that haunt the darkling glades,  
 " Let od'rous cypress feed the crackling flames,  
 " And richest incense rise in cloudy steams.

" So shall thy prayers and offerings duly paid  
 " Excite a favoring Goddess to thy aid.  
 " Be her's, to guide thee through the dark recess,  
 " And with ambrosial health thy wishes bless.  
 " Haste, 'tis a well known voice that bids thee rise,  
 " Nor think illusions mock thy slumbering eyes ;  
 " 'Tis I, the nymph, that near this verdant mead,  
 " Haunt the clear fount, and pour the bright cascade."

She said ;—and sunk beneath the azure waves,  
 The awakening youth the welcome voice perceives,  
 Nor heedless of the kindly-omen'd dream,  
 Adores the beauteous Goddess of the stream.  
 Then said, " the grateful summons we obey,  
 " And follow where CALLIRHOE points the way."

And now, in light's perspicuous vest array'd,  
 The orient morn her shining car display'd,  
 When early sought the youth the umbrageous wood,  
 And near the cave the trembling victim stood.  
 Then he, " on OPS, tremendous Pow'r ! I call,  
 " And bid to thee, this sable victim fall."  
 Nor less, to Night, dread Queen ! and silent shades,  
 And Pow'rs that haunt, unseen, the secret glades,  
 With fragrant cypress feeds the crackling flames,  
 While cloudy odours rise in curling steams,  
 And speaks the suppliant prayer, whose hollow sound  
 Pervades the deep recesses of the ground :—  
 Heard by the nymphs that tend the brazen mine  
 Sulphureous,—or the silver mass refine,



Or thence precipitate the golden ore;  
 And cool, with chymic art, the shining store:  
 Each startled Pow'r the imperfect process stays,  
 Where denser fires, and æther's subtlest rays,  
 Earth, water, air—their pregnant forms unite  
 In mystic compound, baffling human sight.

But LIPARE, whose hands, with nicest care,  
 The apportion'd elemental seeds prepare  
 Of future wealth—that unconcocted shine,  
 And with bright flames the melting mass combine,  
 Straight, from the cavern's deep recess appears,  
 And thus the youth with gentle accents cheers.

“ILCEBUS! for not unknown thy name, thy grief,  
 “Nor ceaseless mourn, nor doubt the wish'd relief,  
 “Dismiss thy fears, for hither not in vain  
 “CALLIRHOE sends the promis'd boon to gain.  
 “Attend my steps, while I securely lead  
 “Through downward paths of ever-during shade.”

She said, and pierc'd the gloom; the youth obeys,  
 And wond'ring treads the labyrinthine ways,  
 Where endless mists exclude the chearful light,  
 And rivers gliding lave the realms of night.

Then she—“These caverns spacious and profound,  
 “The vast earth hides within her concave bound.  
 “Night, and her kindred powers, these dark domains  
 “Command; the lowest Proserpine retains;

“But

" But nearest day, the river-gods preside,  
 " Who from their antres pour the sounding tide ;  
 " While in the midst, we rule the richer mine,  
 " And teach the metal's sparkling ore to shine.  
 " Lo I, a sister of the alchemic train,  
 " Lead through the mountain-steep the glittering vein ;  
 " My guiding hand sulphureous vapours own,  
 " And to CALLIRHOË well my pow'r is known."

Thus, wrapt in night, they urge their downward way,  
 Till the rich haunts sulphureous steams betray,—  
 Where liquid ores diffuse a livid light,  
 And secret fires metallic waves excite.  
 " And this the region, these the abodes profound,"  
 The virgin cried, " where shining ills abound.—  
 " For these, your mortal race of upper air,  
 " Insatiate burn, and toil with ceaseless care.  
 " A thousand deities here shun the light,  
 " Virgins, from Tellus sprung, and aged Night.  
 " Here, in unnumber'd ways their skill employ'd,  
 " Some teach the rich metallic stream to glide ;  
 " Some from earth's womb the ethereal spark require  
 " That all pervades—and trace the secret fire ;  
 " With circling bands the furnace some defend :  
 " Some with cool lymph the chymic process tend.  
 " Nor distant far, the Ætnean Cyclops shroud  
 " Their gloomy caves in night's perpetual cloud ;  
 " And, while eternal smoke the place surrounds,  
 " The fierce flame hisses, and the anvil sounds.  
 " Thither, in secret leads the left-hand way ;  
 " The right shall to the sacred stream convey :

" Metallic

“Metallic stream, whose living waves, that flow  
 “With lucid silver, life and health bestow.”  
 She said, and to her guest the region shew’d  
 Where treasur’d heaps in bright profusion glow’d,  
 And boundless vaults the glittering stores contain’d,  
 Their gloomy round with livid sulphur stain’d.

Now seen the lake, whose undulations, bright  
 With silvery gleams, arrest their dazzled sight;  
 With nearer steps the shining brink they gain;  
 And, “here a speedy cure awaits thy pain,”  
 The Nymph subjoin’d;—“within this argent wave  
 Thrice dipt, thy limbs shall all defilement leave.”—  
 Then thrice immers’d, and thrice around his head,  
 The Nymph divine the silver liquid shed;  
 And thrice her fair hand, with lustrations due,  
 O’er all his form the vivid metal threw.

When the Emperor Charles V. going on  
 a certain expedition, happened to pass by  
*Peschiera*, with a numerous and splendid  
 retinue; among the concourse of spectators  
 assembled on this unusual occasion, Fracas-  
 tor was pointed out to the monarch, who  
 instantly stopped, more particularly to notice  
 a person whom rumour had celebrated in  
 terms of such uncommon praise. (2)

I find

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(2) *Vit Fracast. supradict.*

I find a solitary Italian poem of Fracastor, preserved in a scarce volume entitled, "*Rime di Diversi Nobilissimi, et Eccellentissimi Autori.*" 8vo. printed *In Vinetia.* 1550.

Di M. Girolamo Fracastoro.

QUESTI bianchi papaver, queste nere  
 Viole Alcippo dona  
 Al Sonno, e tesse una gentil corona  
 Per lo soccorso, che sua Donna chere.  
 Langue Madonna, e ne begliocchi suoi  
 Sonno ti chier, che ristorar la puoi ;  
 Placido Sonno solo  
 D'ogni fatica, e duolo  
 Pace, e del mondo universal quicte,  
 Te ne' l ombra di Lethe  
 Creò la Notte, e empio  
 Di dolcezza, e d' oblio  
 D' ogni cura noiosa, e d' ogni male,  
 Tu dove spieghi l' ale  
 Spargi rorido gelo,  
 Che gli affanni, e le doglie  
 D' ombre soavi invoglie,  
 E copri d' un ameno, e dolce velo.  
 Tu per tranquilli mari, e lieti fiumi  
 Per le selve, e per dumi  
 Acqueti gli animali,  
 Et a tutti e mortali  
 Lievi 'l pensier, & il lor fascio grave,  
 Solo la Donna mia pace non have.

## TRANSLATION.

For SLEEP,—this poppy's snowy flower  
 With purple hyacinths combine,  
 To lure him to thy Lady's bower,  
 Alcippus ! thou the wreath entwine.  
 Those eyes, in sickness bright, implore  
 His aid,—he only can restore.

O fraught with balm for every woe,  
 The kind mellifluous boon supply !  
 To bid the tear forget to flow,  
 And soothe to peace the sufferer's sigh  
 'Tis thine ;—and well affliction knows  
 The blessings of endear'd repose.

Bland child of Night ! from Lethe's bourne  
 Thou com'st to weave the oblivious veil,  
 And on the wretched and forlorn  
 Can'st bid the dear illusion steal ;  
 In dim suffusion wont to fling  
 The freshness of thy dewy wing.

Even now, mild power ! thy sway pervades  
 The calm recesses of the main,  
 To stillness charms the leafy glades,  
 And lulls each mortal care and pain ;  
 Yet deigns, regardless of our prayer,  
 No respite to the suffering fair.

ANDRÉE NAUGERII

*Invitatio ad amaranthum fontem.*

Et gelidus fons est, et nulla salubrior unda,  
 Et molli circum gramine terra viret ;  
 Et ramis arcent soles frondentibus alni,  
 Et levis in nullo gratior aura loco est :  
 Et medio Titan nunc ardentissimus axe est ;  
 Exustusque gravi sidere fervet ager.  
 Siste, viator, iter ; nimio jam torridus æstu es ;  
 Jam nequeunt lassi longius ire pedes.  
 Accubitu languorem, æstum aurâ, umbrâque virenti,  
 Perspicuo poteris fonte levare sitim.

---

## INVITATION TO A FOUNTAIN.

Cool is this fount, and pure its current flows,  
 Its grassy margin woos thee to repose !  
 Soft wave these alders,—here the freshening breeze  
 Shall gently fan thee as thou liest at ease :  
 See—Titan flames from yon meridian skies ;  
 Parch'd is the yellow mead,—the flow'ret dies :  
 Long hast thou toil'd beneath his sickening ray,  
 Thy feet implore a respite from the way ;  
 Rest shall re-nerve thy limbs,—thy fever's rage  
 The breeze and leafy shade,—thy thirst this spring  
 assuage.

FLAMINIUS.



## FLAMINIUS.

Umbrae frigidulae ! arborum susurri !

Antra roscida ! discolore picta

Tellus gramine ! fontium loquaces

Lymphæ ! garrulae aves ! amicae Musis.

Otia !—O mihi si volare vestrum

In sinum superi annuant benigni !

*Ad agellum suum.*

Ye cooling shades ! thou darkling grove !

Dew sprinkled antres ! warbling bowers !

Streamlets that murmur as ye rove !

And verdant fields, and breathing flowers !

Calm leisure, friendly to the Muse !

To you, the wistful bard aspires

And gladly bounds his fond desires

To pastoral haunts, and rural views.

MARCUS ANTONIUS FLAMINIUS, a native of *Imola* in *Romagna*, was born about the year 1493. *Joannes Antonius Flaminius*, his father, was a respectable poet, and distinguished himself as a writer, both in  
verse

verse and prose. The son imbibed in early youth a taste for polite literature. He not only excelled amongst the Italians as a poet, but was esteemed a very great proficient in the different branches of philosophy: and his abilities, which are said to have resembled in kind, surpassed in degree, those which had distinguished his father. In short, he has by some been pronounced the best poet of his time, and the ornament of the age in which he lived.

Above all, he is commended for his excellent moral qualities, and the conciliating gentleness of his disposition. (*k*) He is said to have been partial to the doctrines of Luther, which in his time began to spread in Germany; and he did not, on this account, escape the jealousy and secret censures of his more rigid brethren. But it does not clearly appear, whether the charge had any other grounds, than that he dis-  
approved

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(*k*) Several letters of Flaminio, which place the writer's moral and religious character in an amiable light, may be found in the collection entitled "*Lettere Volgari di diversi nobilissimi uomini, &c. apud Aldi Filios. Venetiis, 1551 in 8vo.*"



approved of all violence in support of the doctrines of the catholic church, and wished them rather to be recommended and vindicated, by calm argument, and an exemplary conduct.

The following epigram, composed on the martyrdom of *Savonarola*, whose character and conduct, notwithstanding the degrading circumstances that attended his public execution, have been defended and censured with equal warmth, does honour to Flaminio's philanthropy and religious moderation.

Dum fera flamma tuos, HIERONYME, pascitur artus,  
 RELIGIO, sacras dilaniata comas,  
 Flevit, et ô ! dixit, crudeles parcite flammæ,  
 Parcite, sunt isto viscera nostra rogo.

---

When frenzied zealots light the penal fires,  
 And JEROME writhes in tortures, and expires,  
 RELIGION weeps ;—barbarians cease ! she cries,  
 Religion suffers,—'tis herself that dies.

Flaminio, probably born to no ample patrimony, experienced the protection and  
 liberality

liberality of Cardinal *Alexander Farnese*, (b) nephew of Paul III. who is represented as one of the most enlightened and virtuous characters of his time, and the friend of literature and learned men. We find our poet expressing his gratitude, and paying him the tribute of praise, which in this instance cannot be deemed flattery, in several of his Latin poems. From one of these we infer, that the villa, which had formerly been the favorite residence of his father, having by some mischance fallen into other hands, was restored to the son by the munificence of Farnese.

*Ad*

(b) *Alexander Farnese*, born A. D. 1520. was eldest son of *Pietro Lodovico Farnese*, duke of Parma. Clement VII. appointed him bishop of Parma, when he was no more than fourteen years of age. He successively obtained other preferments: and at length was made dean of the sacred college. Charles V. is said on this occasion to have declared, that if all the members resembled Farnese, it would be the most august assembly in the world. After various public employments, he retired to Rome, and there lived in dignified splendour, the acknowledged protector of letters. His death happened in 1589. *Nouveau Dictionnaire Historique*. Ed. 7<sup>me</sup>, So. a Caen, &c. 1789.

*Ad agellum suum.*

Venuste agelle, tuque pulchra villula,  
 Mei parentis optimi  
 Olim voluptas, et quies gratissima  
 Fuistis : at simul senex  
 Terras reliquit, et beatas cœlitum  
 Petivit oras, incola  
 Vos alter occupavit, atque ferreus  
 Amabili vestro sinu  
 Me lacrimantem ejecit, et caris procul  
 Abire jussit finibus.  
 At nunc, amica rura, vos reddit mihi  
 FARNESII benignitas,  
 Jam vos revisam, jam juvabit arbores  
 Manu paternâ consitas  
 Videre ; jam libebit in cubiculo  
 Molles inire somnulos,  
 Ubi senex solebat artus languidos  
 Molli fovere lectulo.  
 Gaudete fontes, rivulique limpidi !  
 Heri vetusti filius  
 Jamjam propinquat, vosque dulci fistulâ  
 Mulcebit, illâ fistulâ  
 Quam vestro Iolæ donat Alcon maximus ;  
 Ut incliti FARNESII  
 Laudes canentem Naiadum pulcher chorus  
 Miretur, et Pan capripes.

---

Sweet VILLA ! dear, delightful meads,  
 Scenes of my aged father's joys,—  
 From the calm bosom of your shades,  
 'Till fate remov'd him to the skies !

'Twas then, from your regretted bourne  
 A proud usurper bade me roam,  
 And drove me, lingering and forlorn,  
 An exile from my native home.

FARNESE's bounty now again  
 Gives me to scenes so long endear'd ;  
 Restores me to my lost domain,—  
 To groves my father's hands had rear'd :

Again, beneath my native cot  
 To taste the sweets of bland repose,  
 To mark, beneath the vocal grot  
 My limpid rivulet as it flows.

Lov'd haunts ! your shepherd's tuneful strain  
 Those wonted echoes soon shall hear ;  
 The pipe that Alcon gave your swain,  
 Shall quickly speak its master near.

There, while Iolas' raptur'd song  
 Resounds FARNESE's honoured name,  
 The listening Naiads round shall throng,  
 And Pan applaud the grateful theme.

We have reason to conjecture that the  
 Cardinal's generosity did not terminate  
 here, but enabled Flaminio to enjoy his  
 beloved rural retreat in ease and afflu-  
 ence. (c) Indeed it appears, that his illus-  
 trious

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(c) " — Optatum dat habere agellum  
 Clara Farnesi pietas, gravique  
 Liberans curâ, jubet ociosam  
 Ducere vitam."

trious Mæcenæ entertained a very great regard for Flaminio, occasionally visited him in a friendly and familiar manner, and even retained him for a long time beneath his own roof. He is said to have obtained for him the appointment of secretary to the council of Trent, an office, which Flaminio's infirm state of health prevented him from accepting.

We have already had occasion to notice the amicable and literary intercourse which Flaminio maintained with Bembo, and more especially with Fracastor, whose most intimate friends and associates appear to have been alike the friends of Flaminio. (*d*) He possessed

Thus, in the following lines, where by Iolas the poet as usual characterises himself.

“Dilectus Phœbo, et Musis, sed pauper Iolas  
 Et semper domini pascere suetus oves ;  
 Nunc dives pecoris Farnesî munere factus,  
 Factus et illius munere dives agri :  
 Divino juveni, meritis pro talibus, ipsam  
 Et vocem, et calamos, ingeniumque dicat.”

(*d*) To one of them, *Franciscus Turrianus*, Flaminio inscribes four books of his poems: the fifth is addressed to Cardinal *Alexander Farnese*. He was the author of a poetical version of part of the Psalms, and other devotional compositions. “*Divinam Davidicorum Psalmorum*

possessed in an equal degree the esteem of those, who for their moral excellencies or literary attainments, had been deservedly raised to the highest ecclesiastical dignities. He was long, not only the associate but the guest of Cardinal Pole, who entertained the highest opinion of his talents, modesty, probity, and unfeigned piety : and in one of his letters, (1) laments the death of Flaminio, in terms which breathe the most cordial esteem and friendship. (e)

All accounts agree that Flaminio was of a very delicate habit, and laboured under an almost continual disorder of the stomach, which frequently incapacitated him for pursuing his studies with such intense

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*majestatem primus (Flaminius) inter suos, cum aliqua laude latinis versibus expressit." (Thuanus.)*

(e) Cardinal Pole was nearly related to the then reigning family in England. He was educated at Oxford. Afterwards, passing over to the continent, his character for erudition, and his other qualifications soon introduced him to the intimacy of the most learned persons of the age. He was created a cardinal by Paul III, in 1536. He presided at the council of Trent; and at

(1) *Epist. Poli ad Victor. inter epist. Claror. Viror.*

tense application as he desired. He died at Rome A. D. 1550. at the age of fifty-seven. It is said that Cardinal *Caraffi*, afterwards elevated to the pontificate by the name of Paul IV. having some doubts respecting his orthodoxy, and wishing, from motives of friendship, to contribute to his establishment in the faith, administered to him the last religious offices prescribed by the church. (2)

The Latin style of Flaminio is commended for its purity. His poems combine a graceful facility of manner, and an agreeable turn of expression, with such a degree of spirit as renders them more than ordinarily interesting.

## ODE

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length returned to England, where he died a few hours after Queen Mary, in the fifty-ninth year of his age. In fact (if we may believe the editors of "*Nouveau Dictionnaire Historique*," ) the shock which the news of the Queen's death gave him, combined with the apprehensions he felt for the interests of the Romish church, affected him so much that having demanded his crucifix, which he devoutly embraced, he exclaimed, "*Domine, salva nos, perimus! Salvator mundi, salva ecclesiam tuam!*" and, a short time afterwards, expired.

## ODE TO MORNING.

FROM THE LATIN OF FLAMINIUS.

IN blushing beams of soften'd light  
 AURORA steals upon the sight :  
 With chaste effulgence dart from far  
 The splendors of her dewy car ;  
 Chear'd with the view, I bless the ray  
 That mildly speaks returning day.

Retire, ye gloomy shades, to spread  
 Your brooding horrors o'er the dead ;—  
 Bane of my slumbers, spectres gaunt,  
 Forbear my frighted couch to haunt !  
 Phantoms of darkness, horrid dreams,—  
 Begone ! for lo ! fair MORNING beams.

Emerging from the incumbent shade,  
 Her lustre chears the brilliant mead :—  
 Haste, boy,—the tuneful lyre,—I long  
 To meet the goddess with a song ;—  
 Haste, while the muse exerts her powers,  
 And strew her smiling path with flowers.

The violet charg'd with early sweets  
 Fair MORN ! thy chearful presence greets ;



The crocus lifts her saffron head,  
 And bloomy shrubs their odours shed ;  
 Ah ! deign our incense to inhale  
 Borne on the gently-swelling gale.

When MORNING's charms the song inspire,  
 Be mine to wake the warbling lyre ;  
 Oh, waft, ye breezes, to her ear  
 The mingled strains of praise and prayer ;  
 Bid her approve our faint essays,  
 And teach the offer'd gift to please.

For ah ! thy beauties to pourtray,  
 Fair mother of the infant day,—  
 What time in mildest splendors drest  
 Thy lucid form appears confest,—  
 Still must the admiring bard despair,—  
 O Nymph—superlatively fair !

Thy crimson cheeks a blush disclose  
 More vivid than the opening rose ;  
 Thy softly-waving locks unfold  
 More lustre than the burnish'd gold ;  
 The envious stars their lights resign,  
 And Luna's beam is lost in thine.

Mortals had lain, without thine aid,  
 Ingulph'd in night's perpetual shade :  
 The brightest colours but display  
 A lustre borrow'd from thy ray ;  
 And every grace that art can boast  
 Without thy genial help were lost.

Fast bound in Lethe's dull embrace,  
 'Tis thine the sluggard to release;  
 Thou wak'st to life the torpid mind,  
 To deathful slumbers else consign'd :  
 And pleas'd to share thy tranquil smile,  
 Man with new vigour meets his toil.

Betimes the sprightly traveller wakes :  
 The sturdy ox his stall forsakes,  
 Patient his sinewy neck to bow,  
 And bear the yoke, and drag the plough;  
 His fleecy charge the shepherd leads  
 To graze beneath the sylvan shades.

Lull'd in his fair one's gentle arms,  
 The lover if thy voice alarms ;  
 If with regret the attractive couch  
 He leaves, and blames thy near approach,  
 Still let him deem thy call unkind,  
 And cast the "lingering look behind."

His be the illusive joys of night ;  
 My boast shall be the chearful light :  
 Give me to watch the orient ray,  
 And hail the glad return of day ;—  
 And long, oh long—ye Pow'rs divine  
 May such reviving joys be mine !



## THE AMALTHEI.

VOS, VATUM STUDIOSA COHORS! VOS INCLYTA VIRTUS  
ATTOLLET, PRISCIS ÆMULA TEMPORIBUS.

ZANCHIUS.

THE AMALTHEI (HIERONYMUS, JOAN-  
NES BAPTISTA, and CORNELIUS) were  
brothers, who flourished in the earlier part  
of the sixteenth century, and distinguished  
themselves as men of letters. The place of  
their birth was ODERZO, a city of the  
Venetian territory. Hieronymus, the eldest,  
united in his own person the characters of  
a skilful physician, and a pleasing poet.  
His Latin poems are in general written in  
a style of singular elegance and purity.  
The celebrated French critic and commen-  
tator, *Marc-Antoine Muret*, in his corre-  
spondence

spondence with *Lambin*, classes them among the best productions of the Italians, in that species of composition. (a) In poems  
of

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(a) *Marc-Antoine Muret*, who ranks among the Latin poets of France, was born near *Limoges*, A. D. 1526. He is said principally by his own application to have attained the critical knowledge of the Greek and Latin languages for which he was distinguished. He taught in various colleges and seminaries of education, and was remarkable for the vivacity of his disposition, and a certain pointed quickness of reproof, which enabled him to repress the undue forwardness of his pupils. Charges of a serious nature, the justice of which is however disputed, obliged him to flee from his native country. It is related of him, that as he travelled towards Italy in disguise, he fell sick at an inn; and the physicians of the place, ignorant of the quality of their patient, proposed to each other to try upon him a medicine, the effects of which had not been fully ascertained. "*Faciamus experimentum in corpore tili;*" which words, being overheard by the professor, speedily operated his cure, without further medical assistance. This eminent scholar, who distinguished himself as a commentator on classic authors, a miscellaneous writer, and a Latin poet, died in 1585. in the 60th year of his age. *Vide de Thou; Menage's Anti-Baillet; and Nouveau Dictionnaire Historique.*

*Denys Lambin*, another celebrated commentator, was born at *Montreuil sur mer*, in Picardy. His profound erudition and scrupulous exactness, as a collector of various readings, are acknowledged; but some have

of the light and epigrammatic kind, he particularly excelled. Of these the following, entitled "The Hour-glass" or "The Tomb of Alcippus," is amongst the most admired.

*De Horologio pulverco.*

Perspicuus vitro pulvis qui dividit horas,  
 Dum vagus angustum sæpe recurrit iter,  
 Olim erat ALCIPPUS, qui GALLÆ ut vidit ocellos,  
 Arsit, et est subito factus ab igne cinis.  
 Irrequiete cinis! miseros testabere amantes  
 More tuo nullâ posse quiete frui.

---

Through that perspicuous vase the tiny shower  
 That ceaseless falls, and marks the passing hour,  
 ALCIPPUS was,—by GALLA's glances fir'd  
 Who burn'd despairing, and in dust expir'd.  
 Ill-fated dust! thy restless motion shews  
 That death itself to love denies repose.

This learned man is also much commended for his urbanity of manners, and the suavity of his disposition. (1) He cultivated

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blamed his unauthorized and frequently injudicious freedoms in correcting the text of his authors. He occasionally united his critical labours with those of *Muret*. Lambin was Greek professor in the College Royale, at Paris. He died in 1572.

(1) *Thuanus*.

tivated his talent for poetry at an advanced age with undiminished spirit, as appears in his verses to his friend *Melchior*, notwithstanding the complaint they breathe of decaying powers.

Per juga, per rupes, per celsa cacumina Pindi,  
 Veloci nimium dum pede curris iter,  
 Me tua servantem lento vestigia gressu,  
 MELCHIOR ! expecta, MELCHIOR ! affer opem !  
 Neve cadam in præceps, tremulo mihi porrige dextram ;  
 En ! titubant fessi languida crura senis.  
 Quod si forte meæ superest spes nulla salutis,  
 Et sum Lethæas ebibiturus aquas,  
 Ah ! querulo saltem desce mea funera cantu,  
 Et mea lugubri carmine fata geme.  
 Nam si me exanimem citharâ cantabis eburnâ,  
 Post obitum, invitâ morte, superstes ero.

---

O'er rocks, o'er wild cliffs, to proud Pindus' height  
 You urge, my friend, impetuous urge your way,  
 In pity, oh ! repress your arduous flight,  
 And deign to feeble age a transient stay.

Breathless I follow,—see I tottering stand  
 On the tremendous verge, whose height appals  
 The trembling votary ; stretch the assisting hand,  
 Or now, oh ! now—your fainting suppliant falls.

But

But if no friendly hand avail to save

Me sinking fast to fate's oblivious bourne,

And doom'd to taste of Lethe's torpid wave;

Be thine at least my hapless lot to mourn.

MELCHIOR! if thou in pity to my fall

To dirge funereal strike thy polish'd lyre,

Me, spite of fate, the numbers shall recal,

And bid my name to deathless praise aspire.

Hieronimus Amaltheus died at the place of his nativity, in 1574, in his sixty-eighth year. His fellow-citizens are said to have inscribed an epitaph on his tomb, in which they represent him as another Apollo, equally skilled in poesy and the healing art. His poems, together with those of his brothers, were first collected and published entire by *Hieronymus Aleander*, at *Venice*, in the year 1627, and afterwards by *Grævius* with those of Sannazarius at *Amsterdam* in 1689.

The poetical talents of GIOVANNI, the second brother, were not inferior to those of Girolamo. We remark, in his compositions equal harmony, combined with equal spirit; and critics have united them under the flattering title of "*Musarum*

*sarum Deliciæ.*” Besides the poems written in Latin, others by Giovanni Battista occur, in his native language, which rank him among the best Italian poets. (*b*) Some unfinished pieces of his are said to have been discovered at Rome, in the library of *Cardinal Ottoboni*.

Eminently distinguished for his accurate knowledge of the Greek and Latin languages, he passed the greatest part of his life at the court of Rome, and stood high in the favour of three successive Pontiffs. He discharged the office of secretary to the cardinals who were deputed to the Council of Trent. We have Giovanni's own evidence to prove that he was thus enabled to attain, if not to the most splendid and imposing affluence, at least to that moderate degree of it, which combined with temperance and integrity, conduces most to real happiness.

Me

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(*b*) His Italian poems, we are informed, occur in various collections. They may be found in the “*Rime di diversi et eccellentissimi autori.*” 8vo. In *Venetia*, 1550.



“ Me quoque ut incertam scirem contemnere sortem,  
 Atque auri pretium infelix, finxere Camœnæ  
 Gaudentem censu puro qui splendeat usu :  
 Percurrant alii sinuosis æquora velis,  
 Eoöque legant ardentes littore gemmas ;  
 Ipse, nisi attonitæ mihi sit mens conscia culpæ,  
 Intra naturæ fines regnare beatus  
 Dicar, et insanis animum subducere curis.”

*J. Bapt. Amaltheus ad Torquatam.*

He died at Rome, at the early age of forty-seven years.

I had rather the following little poem should be considered as an argument of the poet's affluence, than of his intemperance. It would be unfair to form rash conclusions, or even to suppose it proves any thing absolutely, except the author's talents for poetical description.

*Joannis Baptistæ Amalthei*

PATERA.

Non mihi Pleiadas, non lucida plaustra Böötae,  
 Stellarumve choro—pictisve in nubibus Irim,  
 Nec solem rutilum PATERA cælavit in aureâ,  
 Docta manus,—Myos artifices imitata figuras,  
 Sed nemora, et teneris distinctas floribus herbas,  
 Et graciles hederas mitesque in vitibus uvas,  
 Et circumflexos argento effinxit acanthos.

Addidit

Addidit et rupis prognatum vertice fontem,  
 Et perlucentes liquido sub fonte lapillos,  
 Artis opus miræ, medioque ex aggere Nymphas  
 Candida virgineo nectentes brachia ludo.  
 Parte aliâ sub vite sacer procumbit Iacchus,  
 Ebria cui lentus natat intra lumina somnus,  
 Ante pedes thyrsi, redimitaque tela corymbis,  
 Delapsæque jacent neglecto è crine corollæ.  
 Inter se vigiles Mareotica vina ministrant  
 Ludentes Satyri passim, projectaque rident  
 Serta Dei, credas diffuso ex ore cachinnos  
 Excipere, et dulces Nympharum audire susurros,  
 HINC, infusa novo semper mihi nectare vina  
 Mutat inauratâ crater argenteus ansâ  
 Longaque sollicitis affert obliviam curis.

---

No twinkling Pleiads, nor the shining wain,  
 And varied labours of the zodiack train,  
 Nor radiant Iris with her painted bow  
 Art on my golden VASE hath taught to glow.  
 It speaks the sculptor's imitative powers  
 Display'd in shady groves, and meads, and flowers :  
 With mingled ivy, and the creeping vine,  
 Around its verge he bade the acanthus shine.  
 Here, fast descending from the sloping hill,  
 'Mid glittering pebbles falls the lucid rill ;  
 While there, descriptive of the master's powers,  
 The sportive nymphs beguile the rural hours,  
 And in the light gay dance their hands combine.—  
 Beneath his tree the rosy God of wine

At ease recumbent lolls ; his swimming eyes  
 Oblivious slumbers ready to surprise :—  
 His thyrsus there, with ivy-berries wound,  
 And falling chaplet strew the flow'ry ground.  
 Light Satyrs here—their wakeful revels hold  
 And quaff the vinous juice in cups of gold :—  
 See how the wanton train—to life ally'd,  
 The scatter'd emblems of the God deride—  
 While the broad laugh bursts ever unrepres't,  
 And playful nymphs retort the whisper'd jest !

HENCE pour'd, and mantling on the dazzled view,  
 The sparkling wine is seen to change its hue,  
 As from a cup of burnish'd silver wrought,  
 With handle gilt,—I drain the ambrosial draught—  
 That oft the failing spring of joy repairs,  
 And gives a long oblivion to my cares.

CORNELIUS, the youngest of the Amalthei, has left a few Latin poems, which serve to manifest the conformity of his taste and talents with those of his learned brothers. He probably died in the prime of life, and some accounts fix the decease of all the three brothers in the same year.

FINIS.

## ERRATA

- Page 12 line 2d. for *vester* read *vestrâ*  
13 note *f* Gratomur Paulum, read Gratomur, Paulum &c.  
21 note *g* for MSS. read MS.  
37 note *n* for *juvat hoc* read (*juvat hoc*)  
82 line 4th for *Ioanes* read *Ioannes*  
92 line 9th for *withold* read *withhold*  
104 line 23 for *non possis* read *non potes*  
109 note *e* for *Gravius* read *Grævius*  
116 line 3d for *a embassy* read *an embassy*  
117 last line at *Veronæ* dele *at.*

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